

THE ILLUSTRATED LONDON NEWS.

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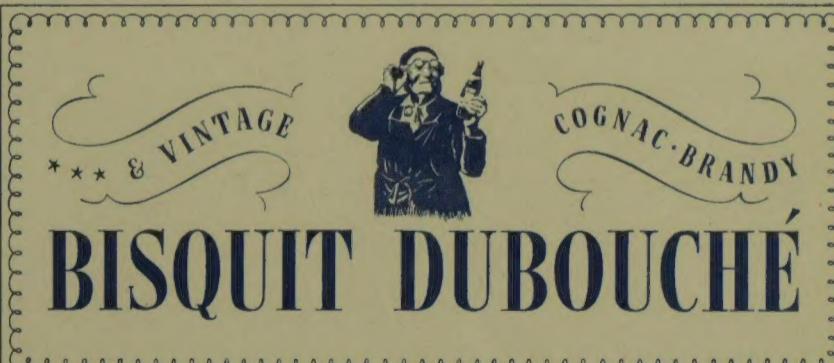
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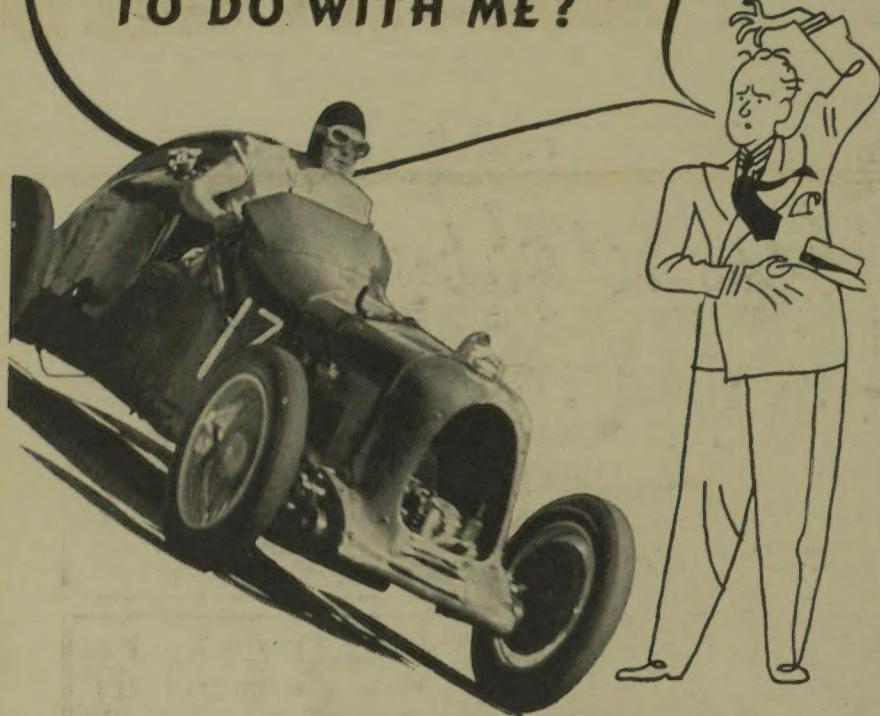
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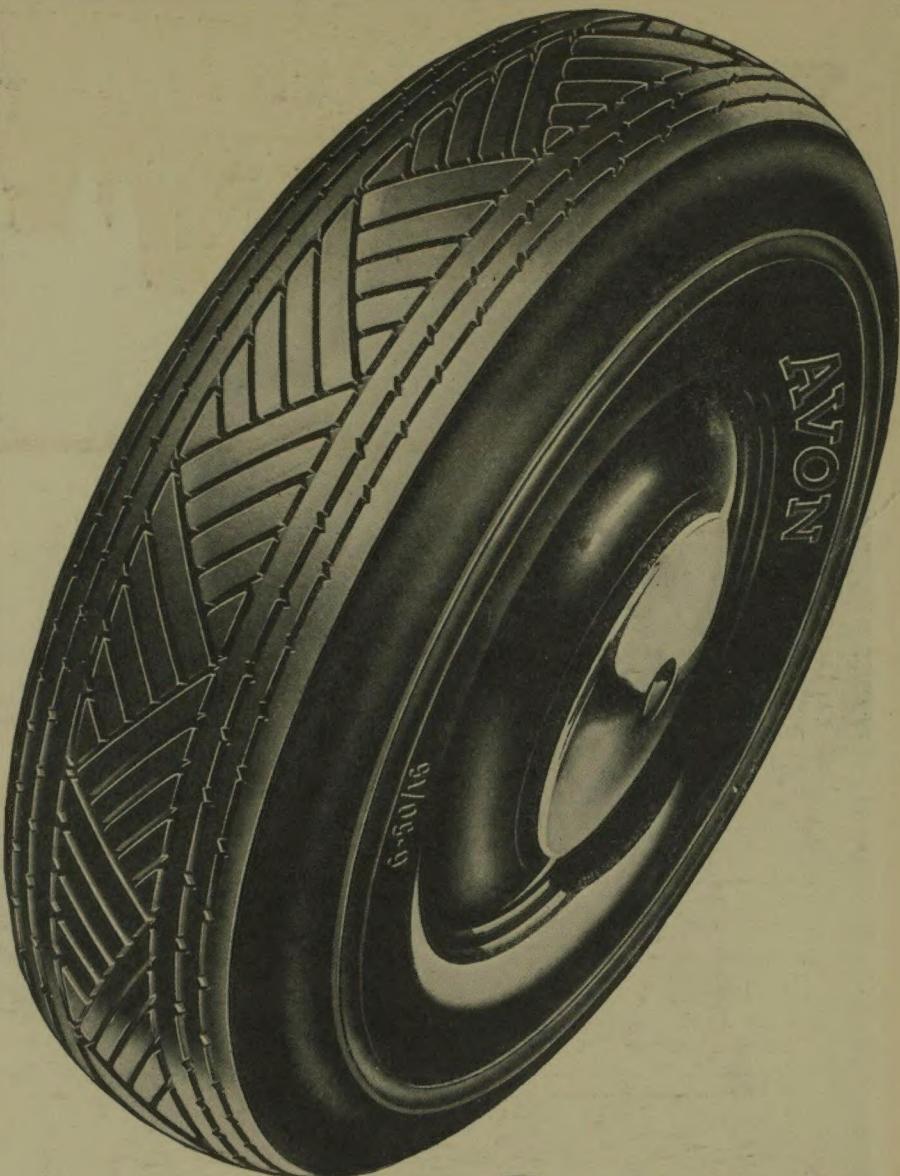


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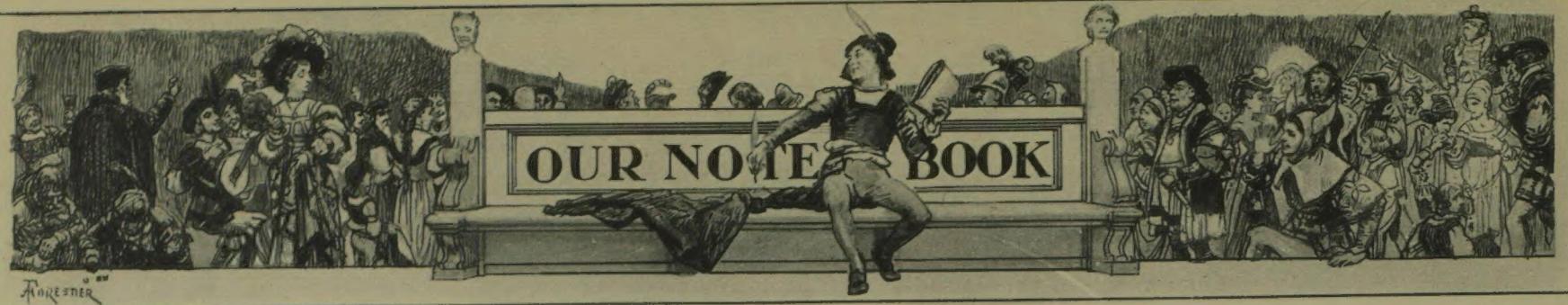
SATURDAY, AUGUST 12, 1939.



"UNDER THE SPREADING CHESTNUT-TREE," SUNG BY THE ROYAL FAMILY DURING THEIR VISIT TO THE KING'S ANNUAL CAMP FOR BOYS AT ABERGELDIE, ON THE BALMORAL ESTATE.

By invitation of its royal founder, the King's Camp for boys from Public Schools and Industrial Areas took place this year at Abergeldie Castle, on the Balmoral estate. Some 200 boys from 17 to 19, were the guests of the Royal Family for tea at Balmoral on August 6. On August 7 the King and Queen, with Princess Elizabeth and Princess Margaret motored the two miles from Balmoral in perfect weather

to visit the Camp, and above they are seen with Captain J. G. Paterson, the camp commandant (seated next to the King), and boys joining in the action-song, "Under the Spreading Chestnut-Tree," conducted by the song-master, Mr. Robert Hyde, director of the Industrial Welfare Society, from among whose member-firms the boys are selected. The little Princesses joined in with appropriate gestures. (G.P.U.)



By ARTHUR BRYANT.

I HAVE remarked before on this page that England is a curious country. Up to a year ago it appeared to foreign observers as a land irreparably given over to a kind of idle pacifism—replete, slothful and incurably timid. Nobody moving about England could possibly hold that opinion to-day. Everybody is sleeping under canvas, or drilling, or doing A.R.P., or making armaments, and the more idle the particular citizen a year ago the more vigorous and wholehearted his or her present activity. The fever of national consciousness that swept the Continent a year or two back has taken a long time to reach England, but, having reached us at last, we have succumbed to it with a vengeance. Possibly the spectacle may have a sobering effect on some of our neighbours, for it is sometimes helpful to see oneself as others see one. And to-day the military-minded on the other side of the Alps and the North Sea have a unique opportunity of observing in Britain, 1939 model, the semblance of what they themselves presented to an alarmed Europe when they started the present fashion. One can see as many uniforms in this island to-day as in any country in the world. Nothing like it has been seen here, except during the war, since the great Volunteer Movement engendered by the French invasion scare of the early 1860's.

Yet even in their enthusiasms the English generally contrive to retain their personal balance. We may all be soldiering and doing martial services, but we refuse to allow these activities, like others, to interfere with the wonted routine of our private lives more than the public service demands. We are not allowing it, for instance, to interfere with our holidays. As soon as the Englishman returns from camp or completes his decontamination course he is proposing to proceed for his usual August vacation. To patriotic foreigners this may seem a little shocking—or, at least, shall we say, inappropriate. The eve of a world cataclysm is not the moment, one would suppose, for sunbathing or a round of golf. Yet was it not the moment that Drake—it is said—chose for a game of bowls? Never did that English paladin do anything more characteristically English. For the Englishman regards relaxation as he regards his "daily dozen," or as the intelligent foreign gourmet his visit to Vichy or Baden-Baden. He takes his pleasure for the good of his health. He is not the worse fitted for the job in hand for doing so, but the better. Bronzed in body and calm in mind he is then ready for anybody or anything. Our German cousins have perhaps grasped the necessity for something of the same kind in their new Strength Through Joy Movement. It is the surest way of attaining strength.

The writer of this page is not exempt from this English failing or virtue, whichever it be. Some time this month he is hoping, if there be then no war or major crisis, to slip across the Channel and, eluding the hundred-and-one cares of daily life (and the newspapers), to vanish for a fortnight into the familiar but ever novel grace and peace and freedom of *La Belle France*. He will take no work with him, read no journals, listen to no broadcasts. He will not even take any books, except a thumbbed anthology of poetry and one other well-tried companion—a small, fat red guide, bearing the unpretending title

of "Guide du pneu Michelin." It happens to be one of his oldest friends, though it only comes down from the shelf once a year. In its unpretending way it is one of the most remarkable and certainly one of the most useful works in

the world. Though its themes are the names of hotels, the kind of food and wine to be purchased there, the number of baths and such-like conveniences situated therein, and the distances and routes to the next town, its scope and range covers almost the whole of life, as it will be lived and savoured by at least one happy Englishman for two weeks. It is a work which no one but a great scholar, or a college of scholars, could have compiled—scholars, that is, in the best and least academic of all learned subjects, the art of living sanely and wisely. Its eleven hundred pages contain enough information to keep a man content all the pleasure and leisure days of his life and to store up—when his journeys are over—an earthly paradise of blissful memories. Taking it down this evening from his bookcase, the writer felt his heart leap in anticipation. It seems ungracious not to take an opportunity of recording his debt to it.

Here is God's plenty! Good fare, changing scene, ancient and beautiful buildings, perpetual refreshment for body and mind in a land which offers to the stranger within its liberal gates more variety of all that makes life intelligent and worth living than any other country in the world. Turn its pages and the road opens before one: the quayside at Calais or Dieppe—there is a special section about *les Formalités et Douanes* and *Facilités accordées aux*

Automobilistes—the *pavé* and the double line of poplars that opens before one, the little town that straddles the river in the valley at one's feet, and the fascinating pleasure of finding one's way through it and resuming one's own right road on the other side—"tous traversez une ville"—the end of the day and the choice of that splendid meal over which all the frets and worries of life vanish as though they had never existed: the Sole Tante Marie, the Foies de Canard aux Raisins, the Cèpes Bordelaise, the bottle of Château-Haut-Brion or humbler Muscadet or Vouvray, and that glass of Cognac or Armagnac that rounds a perfect day—*vous desirez choisir un hotel, un restaurant*.

Yes, I confess I desire all these things; and here is this remarkable compilation that tells me precisely how they are to be obtained. How many nights, travelling in France, have I lain awake, turning over its pages and enjoying in anticipation the pleasures of the next day's run while, with pencil and pad, I calculated from its innumerable maps and plans the best way of circumventing the traffic problems of every town to be traversed, which of its starred or unstarred antiquities and beauties to visit, where the best views were to be obtained, and whether the place in which I was hoping to spend the next night possessed a hotel which was not entirely encircled with trams and hooting cars, and, if so, which, and its precise location? I will not say that the book's secrets are to be come at without labour, for to master its countless departments of instruction is in itself a liberal education. Yet it is very well worth a sensible man's while to do so—like learning Greek—since it unlocks the doors of so much knowledge that a sensible man would wish to possess. It is a key to one of the chief remaining assets of civilisation in a world that at present seems rather poor in such assets—the long-accumulated, yet living, culture and infinite variety of that which an English scholar once rightly called "the fair and pleasant land of France."

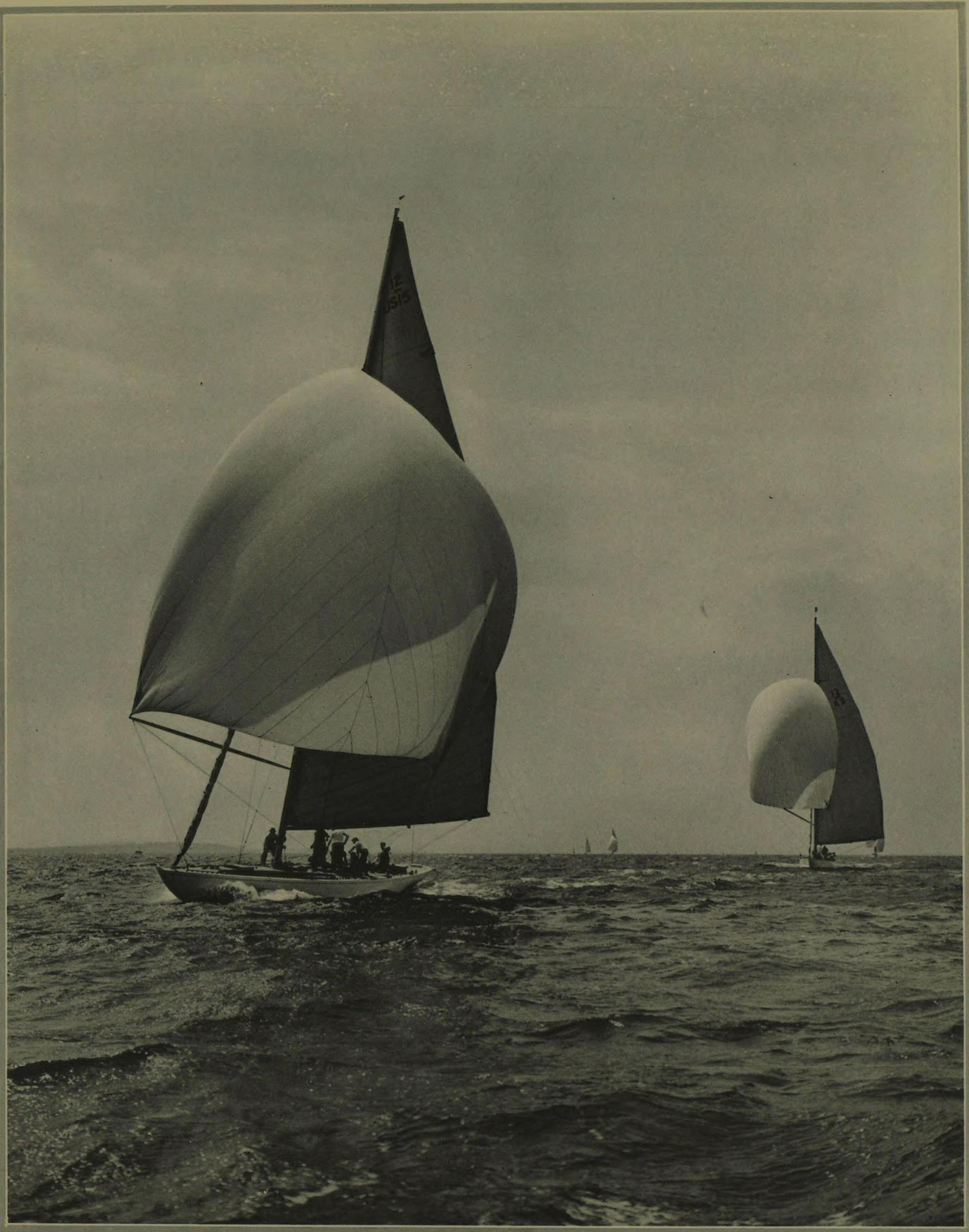


THE ROYAL FAMILY IN SCOTLAND: THE KING SHAKING HANDS WITH CAPTAIN J. V. BAILEY, WHO COMMANDED THE GUARD OF HONOUR AT BALLATER STATION; WITH THE QUEEN AND THE PRINCESSES SEEN BEYOND.



SHORTLY AFTER LEAVING THE SPECIAL TRAIN WHICH HAD BROUGHT THEM TO SCOTLAND FROM EUSTON: THE QUEEN, WITH PRINCESS ELIZABETH AND PRINCESS MARGARET, WHO ARE LEADING THEIR WELSH CORGI DOGS, AT BALLATER STATION.

The King and Queen, with the Princess Elizabeth and the Princess Margaret, were welcomed by an exceptionally large crowd in brilliant sunshine when they arrived at Ballater Station, Scotland, shortly after ten a.m. on August 1 on their way to Balmoral Castle on the first stage of their annual holiday. On the station platform the royal party, who were accompanied by the Hon. Mrs. Geoffrey Bowly, Lady-in-Waiting, Sir Alan Lascelles, the King's Equerry, and Lieut.-Colonel Dermot McMorrough Kavanagh, were met by Lord Aberdeen and Temair, Lord-Lieutenant of Aberdeenshire, who presented the Queen with a bouquet of roses. Before leaving for Balmoral in an open car his Majesty inspected the guard of honour, consisting of a detachment of the 2nd Battalion, the Royal Scots Fusiliers, under the command of Captain J. V. Bailey. (Keystone.)



THE TRIUMPHANT "VIM."

MR. H. S. VANDERBILT'S WONDERFUL "12-METRE" BEATING MR. T. O. M. SOPWITH'S "TOMAHAWK" BY 28 SECONDS AFTER THE CLOSE RACE ON AUGUST 2—AN INCIDENT IN HER BRILLIANT COWES WEEK.

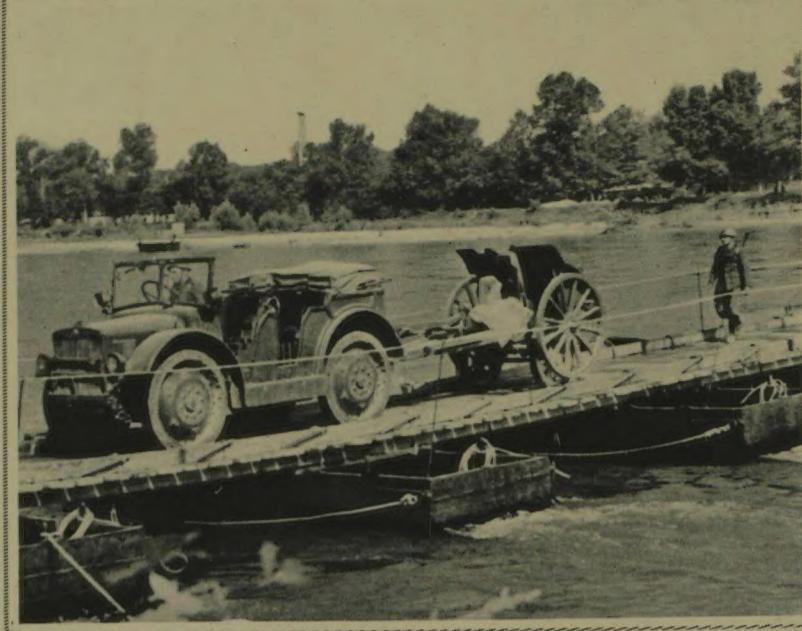
Cowes Week of 1939, which ended on Saturday, August 5, will probably long be remembered for the fine performances of the American yacht "Vim," owned by Mr. H. S. Vanderbilt. In seven races she won four first prizes, was second twice, and once disqualified (on July 31). Above we show her beating Mr. Sopwith's "Tomahawk" on August 2 in the 12-metre race, after an exciting contest. The 27-mile course consisted of twice round the West Lepe and south-east buoys in the Ryde Middle. This gave long legs on the port tack and short legs on the

starboard for the western passage—making a sound test of the merits of the yachts, with half the course beating to windward with a lumpy sea on the ebb tide. "Tomahawk" sailed well and, in the opinion of one expert, had she had "Vim's" Duralumin mast and rig, would not have been beaten. Sir William P. Burton's "Jeanetta" finished a fair third; "Blue Marlin" and "Flica II." finished the course—a punishing test in itself; "Trivia," "Ornsay," and "Evaine" were outsailed and gave up. (Photograph by Beken and Son, Marine Photographers, Cowes.)

THE "AXIS" RAPID MOVEMENT STRATEGY IN THE ITALIAN MANOEUVRES.



THE LARGE-SCALE ITALIAN MANOEUVRES IN THE PO VALLEY—USED TO TEST THE NEW "AXIS" DOCTRINE OF A SWIFT-MOVING WAR: LIGHT TANKS, SIMILAR TO THOSE USED BY THE ITALIANS IN SPAIN, CROSSING A PONTOON BRIDGE. (L.N.A.)



A FIELD GUN ON A SPECIAL ROAD CARRIAGE CROSSING A TEMPORARY BRIDGE: THE NEW DOCTRINE REQUIRES NUMEROUS MECHANISED UNITS AND ENGINEERS WHO CAN QUICKLY REPAIR COMMUNICATIONS. (L.N.A.)



GENERAL DE BONO (RIGHT) AND MARSHAL BALBO TALKING TO GENERAL PARIANI, SIGNOR MUSSOLINI'S PRINCIPAL MILITARY ADVISER. (Keystone.)



SPANISH MILITARY EXPERTS WHO CAME TO WATCH THE TESTING OF THE NEW TECHNIQUE OF WAR, WHICH WAS FIRST EVOLVED IN SPAIN. (Keystone.)



GERMAN EXPERTS ARRIVE: GENERAL HALDER, CHIEF OF STAFF (LEFT), AT MILAN WITH GENERAL PARIANI (UNDER-SECRETARY OF WAR). (Pland.)



CAVALRY, WHICH IT IS THOUGHT MAY PLAY A USEFUL PART IN THE WAR OF SWIFT MOVEMENT, IN CONJUNCTION WITH AIRCRAFT: A UNIT CROSSING THE PO. *Wide World.*



FIRING LIGHT GUNS, WHICH CAN BE GOT SWIFTLY FORWARD, EVEN OVER DIFFICULT GROUND AND OBSTACLES, WHEN RESISTANCE IS ENCOUNTERED BY LIGHT MOTORISED UNITS. (L.N.A.)

Italian grand manœuvres opened in the Po Valley on July 31. General Bastico, one-time commander-in-chief of the Italian Volunteer Force in Spain, was at the head of the Po Army. These manœuvres were of unusual interest as they were widely regarded as a test of the new strategic and tactical doctrine which has been evolved by the Italians and the Germans as the result of their experiences in Spain. This doctrine envisages a war of swift movement, utilising air action to the utmost to break down resistance, but not neglecting heavy—and particularly long-range—artillery. We hope to illustrate the working of these

new theories in a forthcoming issue, utilising the investigations made by a distinguished military observer. A war of movement demands staff work of a very high quality, and it was interesting to see the amount of trouble taken over traffic control by the Italians in these manœuvres. Special cars with crews recruited from the engineers were used. They had authority over all road traffic in Piedmont and Lombardy. The various types of Italian motorised and armoured formations were seen in action, the so-called "Ariete," or "battering-ram" units using a new eleven-ton tank having two 35-cm. guns in a turret and a speed of 25 m.p.h.

ST. PAUL'S ENDANGERED IN A VIOLENT EXPLOSION WHICH SHOOK THE CITY.



RECALLING A SPANISH CIVIL WAR SCENE: A CITY BUILDING WRECKED FROM ROOF TO BASEMENT THROUGH A GAS-MAIN EXPLOSION OFF QUEEN VICTORIA STREET ON AUGUST 4. (Fox.)

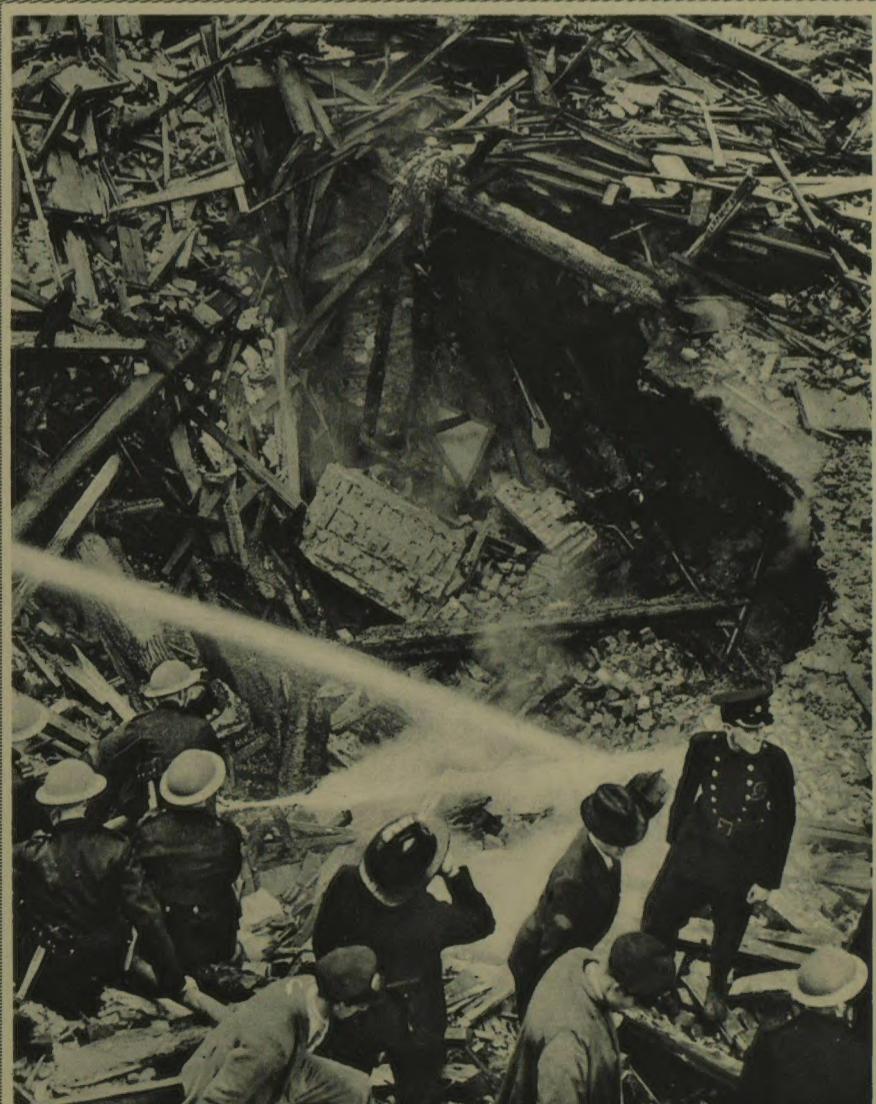


THE PROXIMITY OF THE EXPLOSION TO ST. PAUL'S: MEMBERS OF THE LONDON FIRE BRIGADE ATTEMPTING TO EXTINGUISH THE SHEET OF FLAME IN GODLIMAN STREET, WITH A TOWER OF THE CATHEDRAL SEEN BEHIND. (Topical.)



A DRAWING OF THE ZONE AFFECTED BY THE EXPLOSION: "A" INDICATING WHERE THE ROAD COLLAPSED AT 3.30 P.M.; "BCD" HOUSES, WHICH COLLAPSED AT 4.30 P.M.; AND "E" A BUILDING DECLARED UNSAFE AFTER THE EXPLOSION. (ALL THESE BUILDINGS HAD BEEN EVACUATED PREVIOUSLY.)

AT 4.30 p.m. on August 4 a large area of the City of London was shaken by the force of the violent explosion of a gas main which occurred at the corner of Godliman and Knightrider Streets, off Queen Victoria Street, and within a stone's throw of St. Paul's Cathedral, which, in common with every other building in the vicinity, had windows broken. The explosion, which caused injuries to over a hundred people, and shock to many others, occurred as the result of a large subsidence in the roadway, which broke the gas main completely in two places and brought about the collapse of an adjacent building. The noise of the explosion was heard at a distance of a mile and a half, and persons mounting the steps at Blackfriars Station were thrown back by its force. Mr. Dennis Flanders, who made the drawing—originally reproduced in our issue of May 27—happened to be in Knightrider Street at the time. In one case the occupants of a wrecked building were removed only a day previous to the explosion.



SHOWING AUXILIARY FIREMEN IN STEEL HELMETS DIRECTING HOSES ON THE STILL SMOKING DÉBRIS: A PHOTOGRAPH OF THE HUGE CAVITY IN THE ROADWAY CAUSED BY THE EXPLOSION, WHICH INVOLVED OVER 100 CASUALTIES. (A.P.)

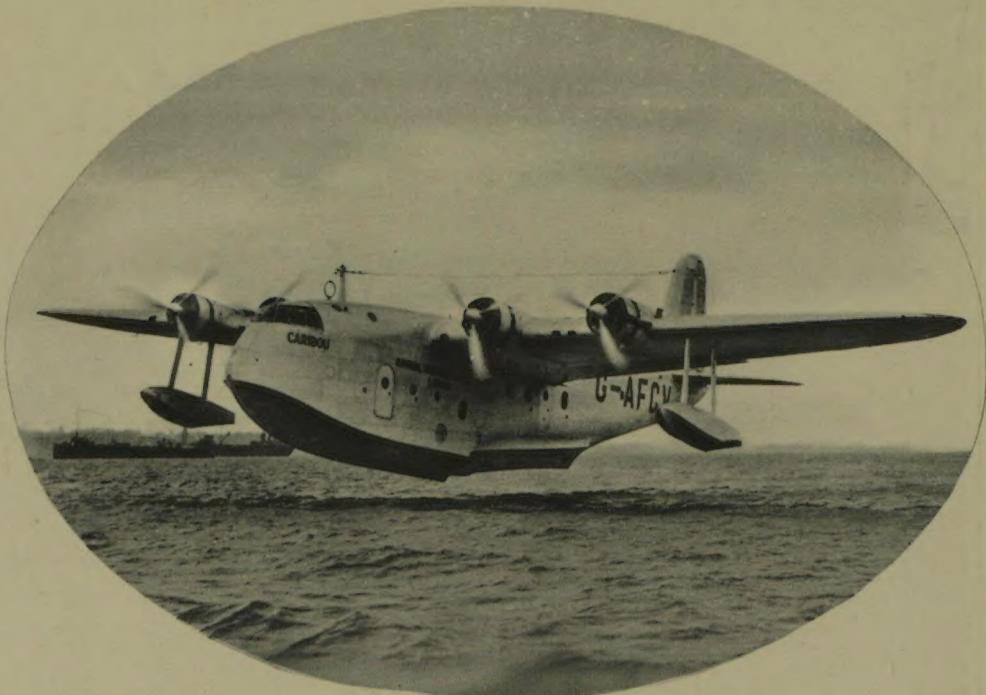
THE EUROPEAN SCENE: NOTABLE EVENTS OF THE WEEK IN PICTURES.



LOADING MAIL IN THE IMPERIAL AIRWAYS' FLYING-BOAT "CARIBOU", PREPARATORY TO HER INAUGURAL TRANSATLANTIC FLIGHT FROM SOUTHAMPTON TO NEW YORK, VIA MONTREAL.

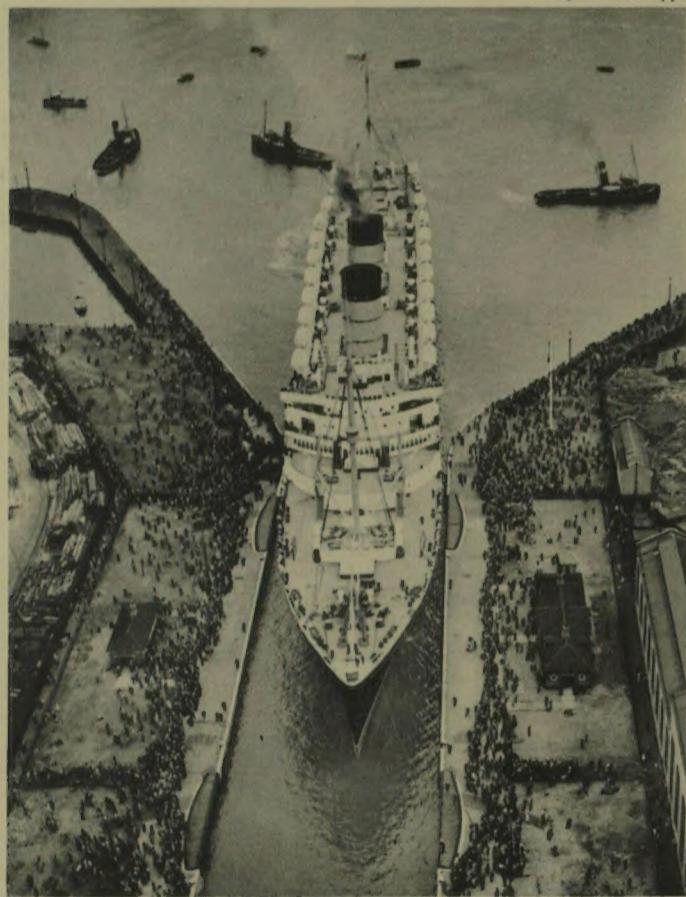
The landing of the "Caribou" on Long Island Sound, at Port Washington, on August 6 brought to an end the first British flight across the Atlantic with mails. The flying-boat reached Botwood, Newfoundland, early on August 6, after having

[Continued opposite.]



THE "CARIBOU" LEAVING SOUTHAMPTON ON AUGUST 5, WITH MAIL FOR CANADA AND AMERICA, VIA FOYNES, IRELAND, WHERE SHE WAS REFUELLED IN MID-AIR FOR THE TRANSATLANTIC CROSSING.

flown the Atlantic with a mail-load of 1055 lb., from Foynes, Eire, where she had been refuelled in mid-air by the method illustrated by a photograph and diagrams in our last issue. Head-winds nearly the whole way delayed the machine, which carried a petrol load nearly twenty times heavier than her mail load, and for 13½ hours, almost half the total flying time of the journey, the crew were flying blind. Although one hour was made up between Botwood and Montreal, the "Caribou" arrived 2½ hours late at New York, necessitating a landing in the dark. (Fox Photos.)



A TIGHT FIT FOR THE "MAURETANIA"—THE LARGEST VESSEL EVER TO ASCEND THE THAMES—WHEN SHE ENTERED KING GEORGE V. DOCK.

The new Cunard White Star liner "Mauretania," the largest merchant vessel to enter the Thames, made her way up the river from Tilbury, where she had landed passengers, in the early morning of August 6, to the berth from where she will now take her place, with the "Georgic" and "Britannic," in the New York-London service. The "Mauretania's" first voyage, down the Mersey, was illustrated in our issue of May 20, and her maiden voyage across the Atlantic in that of June 24. (Planet.)



A BRITISH PARADE IN PARIS TO COMMEMORATE OUR ENTRY INTO THE GREAT WAR: MEMBERS OF THE BRITISH LEGION PASSING DOWN THE CHAMPS ÉLYSÉES ON AUGUST 6.

Over a thousand members of the British Legion took part on August 6 in the ceremony of rekindling the flame at the Tomb of the Unknown Soldier beneath the Arc de Triomphe. By a custom each year on the anniversary of Great Britain's entry into the war, the *Privilège de Ranimer* has been accorded to the Paris branch of the Legion. In the above illustration, the party, led by their President, General Sir Frederick Maurice, is seen returning along the Champs Élysées to its rallying-place. The party was headed by the band of the Coldstream Guards. (G.P.U.)



THE HOLIDAY TRAIN DISASTER IN SCOTLAND IN WHICH FOUR PERSONS WERE KILLED AND FORTY INJURED: THE ENGINE HAVING PLUNGED DOWN 20 FEET FROM AN EMBANKMENT.

Four persons, including the driver and fireman, were killed, and more than forty injured, four seriously, when a train laden with holidaymakers bound from Glasgow for Arran, crashed down a 20-ft. embankment into the back garden of the Miners' Welfare Home at Stevenston, Ayrshire, on August 5. The miners—who, at dinner, had suddenly seen the engine rise in the air and then crash into their rockery—were able with their knowledge of handling pit-props, to shore up some of the tottering coaches and prevent them from also falling down the embankment. (Wide World.)



THE BIRTH OF A SECOND DAUGHTER TO PRINCESS JULIANA OF THE NETHERLANDS: AMSTERDAM HERALDS MAKING PROCLAMATION BEFORE THE ROYAL PALACE.

At one o'clock in the morning of August 5, the Crown Princess Juliana of Holland gave birth to a second daughter, an event greeted a few hours later by the chiming of church bells, an announcement by picturesquely-clad heralds, and a salute fired at The Hague and in other Dutch garrison towns of fifty-one guns. It is nearly ninety years since a male heir was born to the Dutch Throne. Princess Beatrix, Princess Juliana's first daughter, was born on January 31 last year. The little princess was named Irene Emma Elizabeth. (S. and G.)



THE CONTINENTAL TOUR OF THE DUKE AND DUCHESS OF KENT :
T.R.H. WALKING IN THE PIAZZA SAN MARCO, VENICE.

The Duke and Duchess of Kent arrived in Venice at the beginning of August, before going to Yugoslavia. They had left London for their summer holiday on July 26, and are expected to return in the last week of August. They leave for Australia, where the Duke is to be Governor-General, in the autumn. So far their European tour has included a few days in Paris, and a visit to the exhibition of the Prado pictures at Geneva.

PEOPLE IN THE PUBLIC EYE AT HOME AND ABROAD : ROYAL, PAPAL, PARLIAMENTARY, AND OTHER EVENTS OF THE WEEK.



A NEW LABOUR M.P. FOR BRECON :
MR. W. F. JACKSON.

Mr. W. F. Jackson was elected Labour M.P. for Brecon in the by-election on August 2. This was a gain for Labour. His majority was 2636 over his Conservative opponent, Mr. R. Hanning Phillips. The National Government majority at the General Election was 2169.



THE LATE LORD HOWARD OF PENRITH,
A GREAT BRITISH DIPLOMAT.

Lord Howard of Penrith, a great British diplomat, died on August 1; aged seventy-five. During the war he was British Minister in Sweden, where he handled the difficulties arising from the British blockade of Germany with great ability. His long service was crowned in 1924 by a brilliant six years as Ambassador in Washington.



THE NEW BISHOP OF CHESTER :
THE RT. REV. DOUGLAS H. CRICK

His nomination by the King for election by the Dean and Chapter of Chester as the new Bishop of Chester, in succession to the Rt. Rev. G. F. Fisher, elected Bishop of London, was announced on August 2. The new Bishop had been Bishop Suffragan of Stafford since 1934. He is aged fifty-four.



A CHANGE OF COMMAND IN PALESTINE : LIEUT.-GEN. HAINING (SECOND FROM LEFT)
PHOTOGRAPHED WITH MAJOR-GEN. BARKER, HIS SUCCESSOR (SECOND FROM RIGHT).

Major-General Barker recently took over the command of the Forces in Palestine from Lieutenant-General R. H. Haining, who has been appointed to the Western Command in Great Britain. General Barker was appointed to the command of the Baluchistan District in 1938, but shortly afterwards became, instead, Director of Recruiting and Organisation at the War Office. Our photograph was taken as General Haining was leaving Palestine by air.



ADMIRAL SIR A. CUNNINGHAM, MEDITERRANEAN C.-IN-C., PASSING THE GUARD OF HONOUR
AT ANGORA AIRPORT, DURING THE RECENT VISIT OF BRITISH WARSHIPS TO TURKISH WATERS.

Admiral Sir Andrew Cunningham, Commander-in-Chief, Mediterranean, arrived on August 2 at Istanbul in H.M.S. "Warspite," with an escort of four destroyers. At the same time, the "Malaya" entered Smyrna: the first visit of a foreign warship to that port since the Turkish Republic was proclaimed in 1923. During the visit, which ended on August 6, the Admiral flew to Angora, where he was received by the President, General Inönü, and where he saw Marshal Chakmak, Chief of the Turkish Staff.



THE INDIAN MUSICIANS OF THE MAHARAJAH OF MYSORE PLAYING TO THE POPE
AT HIS SUMMER RESIDENCE DURING THE MAHARAJAH'S VISIT ON AUGUST 1.

On August 1 the Pope received at his summer residence, Castel Gandolfo, the Maharajah of Mysore, his brother, and his son and heir, together with their wives and a suite of forty-three persons. The Maharajah brought his musicians, who, squatting on the marble pavement, played the Papal anthem, the hymn of Mysore, and Indian lyrics. The Pope gave the Maharajah a gold medal. The Maharajah in turn presented a gold crucifix worth £5000 to his Holiness.



THE FRANCO-BRITISH MISSION TO RUSSIA, HEADED BY AN ENGLISH ADMIRAL AND
A FRENCH GENERAL (L.), AT TILBURY, IN THE "CITY OF EXETER," BEFORE SAILING.

The British and French Military missions for Moscow left Tilbury on August 5 in the "City of Exeter," and were expected to reach Moscow after landing at Leningrad, on August 10. Our photograph shows (left to right) Admiral Sir Reginald Plunkett-Erle-Drax and General Doumenc, the British and French leaders; Air Marshal Sir Charles Burnett, Major-General Heywood; and (French) General Valin, Commandant Krebs, and (extreme right) Captain Villaume.

The World of the Theatre.

By IVOR BROWN.

A POLICY FOR SUMMER.

A LEADING actor said to me recently that the general policy of keeping the London theatres open all through the summer was a great mistake. Most of those who struggled to keep plays in being through July and August lost money. Of course, London has many summer visitors, but these mostly flock to a few well-known successes and do not confer much benefit on the border-line cases, whose casts remain in town, working probably on cut salaries, when they would have been all the better for a holiday. Surely, too, the actor said, the London theatres would be all the fresher and more attractive in public estimation if they opened afresh in September. There would be more curiosity and excitement about the coming season if there had been a real break in high summer, as happens for the most part in New York and in many foreign capitals.

Very few "straight" plays run through the length of a New York summer. The "musicals," which must be far more exhausting to perform in torrid weather, do last on, and the lives of the players and dancers must be agony in the intense humidity of a New York heat-wave. But the ordinary plays which have proved popular either close for good or await revival in the autumn. The actors do not necessarily go on vacation. They can continue to practise their profession, at more or less nominal salaries, by resorting to the Summer Theatres, which are opened in country and seaside places during the scorching weather, with "stock" or repertory programmes. Thus the holiday-makers have good entertainment, if they want it, and the actors have a change of climate with enough payment to cover their expenses, and, what is more important in many cases, a wider range of work and better parts than their ordinary career in New York may afford.

productions to West End runs later on. So they regard the work they put into these festivals not merely as good practice, but as a possible investment. The Buxton Festival is slightly different, because there an already formed London company, that of the Old Vic, is giving its autumn programme a trial run among the playgoers of Derbyshire and the beauties of the Peak, a statement which is not meant to imply that Derbyshire playgoers are less than handsome themselves.

A different species of summer theatre has been created at Perranporth, in Cornwall. This has been conducted

The idea of publicity also enters in, but the amount of that to be gained in most of these affairs is quite trifling. Moreover the length and tedium of rehearsals are a matter about which the general public is strangely ignorant. The amount of hours put in during the week before an average theatrical production would make the average trade unionist scream with horror. A great deal of that time may be spent, especially by the small-part people, in hanging about. But what is more wearisome and exhausting than that?

Accordingly, if there should be in the future a reduction in the number of West End theatres remaining open during August, it will not mean that "the profession" is loafing. Nothing will stop actors from acting if there is any sort of encouragement. So there will be, in all probability, an increase in the number of summer festivals and seaside ventures. I have every respect for the concert-party, whose standards continually grow more ambitious and whose training has given us some of our best comedians, but there is no reason why the concert-party should be the only form of entertainment existing beside the seaside. More summer theatres of the Perranporth kind would certainly add to the scope of English holiday-making. The American example is here encouraging; for their summer theatres are numerous and popular, and can draw upon players of established reputation, who, rather than do nothing between July and September, prefer to visit hills and the sea in a professional capacity.

Our climate is, on the whole, not sufficiently kind to open-air theatres to justify a further extension of their naked stages. In London, Scarborough and elsewhere they have their chance; but, on the whole, the covering of a roof is usually valuable in an English August. So the strolling players, who can find a vacant hall and make a temporary theatre in the holiday-resort,



THE DIAMOND JUBILEE SEASON AT STRATFORD-ON-AVON—
A SCENE FROM "OTHELLO," PRODUCED BY ROBERT ATKINS:
DESDEMONA (JOYCE BLAND), OTHELLO (JOHN LAURIE), AND
MONTANO (TREVOR HOWARD), IN THE FIRST SCENE OF ACT II.

Stratford's first Memorial Theatre was opened sixty years ago, this year marking, therefore, the Diamond Jubilee of the Festival. The new theatre was opened in 1932. This year's season ends on September 16. The three plays from which we illustrate scenes on this page, are all to be given in the course of next week.

for some years by a group of players led by Mr. Robert Morley and Mr. Peter Bull. This venture is not called a festival. It issues no invitations to the London Press. It is not linked up with the fortunes of a well-known spa. It seeks no general publicity. The company perform old plays and new in a simple hall for the benefit of the holiday public thereabouts and of the players themselves, who combine work and play in lovely surroundings, experimenting with new parts or with pieces of their own composition. Several popular comedies have emerged from this agreeable workshop, and Mr. Robert Morley, who scored a tremendous success in New York last winter in the rôle of Oscar Wilde, probably owes a good deal to the acting opportunities which Perranporth has afforded him in the past.

The Perranporth example is likely to be increasingly followed. Actors are sometimes spoken of as lazy, self-indulgent people, and the modern mummer is presented as tending to be more expert and industrious on the golf course than elsewhere, in contrast with the old

actor, who is supposed to have been always studying to enlarge his vocal and histrionic, instead of his athletic, powers. This seems to me to be complete nonsense. Actors, given a chance, delight in work. Witness the ease with which you can recruit a cast to appear in any special show or charity matinée, a Sunday night performance, or in a play to be given at some outlying theatre.

In all these cases there will be no payment worth mentioning. The reward lies in the chance to play a part.



"FOR YOU ARE CALLED PLAIN KATE, AND BONNY KATE, AND SOMETIMES
KATE THE CURST": KATHARINA (VIVIENNE BENNETT) WOODED BY
PETRUCHIO (ALEC CLUNES), IN KOMISARJEVSKY'S PRODUCTION OF "THE
TAMING OF THE SHREW," AT STRATFORD.

"AS YOU LIKE IT," PRODUCED BY BALLIOL HOLLOWAY, AT
STRATFORD: ROSALIND (VIVIENNE BENNETT), TOUCHSTONE (JAY
LAURIE), AND CORIN (ANDREW LEIGH) IN THE FOREST OF ARDEN.

Because our London managers make an effort to keep their theatres open during the holiday months, and because our touring system, or what survives of it, books "August dates," as though the summer were past, we do not have much of this summer theatre on American lines. Instead we have our Drama Festivals at Perth, Malvern, Buxton, and so on, which are partly shop-windows for London's autumn wares. The actors who go to work in them take on a great deal of work for small immediate reward, but they hope that there will be some promotion of Festival

are likely to find some pleasure, if no profit, in the business; for they can try out the plays which they have written and enjoy the parts they have yearned to play, and the audience, though unlikely to be huge, is also unlikely to be harsh. To be on holiday in August at the seaside is for the Englishman to lay aside the critical temper. How otherwise would he endure some of the places to which he goes and the beds in which he sleeps?

CHINESE FIGHT WITH JAPANESE ARMS:
GUERILLA WARFARE IN THE NORTH.

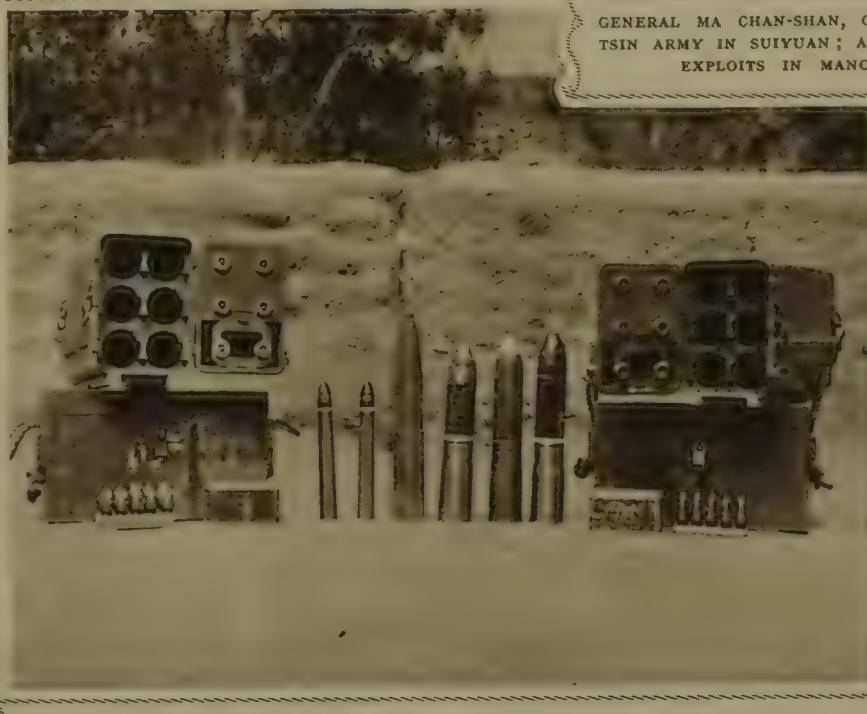
A TYPE OF CHINESE LEADER IN JAPANESE-OCCUPIED AREAS IN NORTH CHINA: GENERAL NIEH YONG-TSEN, COMMANDER OF THE SHANSI-HOPEI-CHAHAR GOVERNMENT'S FORCES.



COMMANDERS AND MEN OF THE EX-COMMUNIST 8TH ROUTE ARMY.



ANOTHER OF THE NORTHERN CHINESE MILITARY LEADERS VISITED BY CAPTAIN CARLSON, OF THE U.S. MARINE CORPS: GENERAL SUN-YI, PRESIDENT OF THE MILITARY ACADEMY IN N.E. SHANSI.



EQUIPMENT DRAWN FROM THE ONLY SOURCE OPEN TO MOST CHINESE UNITS IN NORTH CHINA—THE JAPANESE: A GROUP OF SHELLS OF VARIOUS CALIBRES CAPTURED BY THE EIGHTH ROUTE ARMY (THE FORMER COMMUNISTS).



HOW THE GUERRILLAS PLAY THEIR PART IN THE CURRENCY WAR IN NORTH CHINA: SILVER BULLION AND COIN FORMING PART OF THE RESERVE OF THE BANK OF THE SHANSI-HOPEI-CHAHAR REGIONAL GOVERNMENT.



ORGANISED GUERRILLA WARFARE IN NORTHERN CHINA: A UNIT OF THE EIGHTH ROUTE ARMY LISTENING TO AN EXPLANATION OF A PLAN OF ATTACK; WITH LIGHT AUTOMATICS NEATLY ARRANGED TO THE FRONT.



PARADING FOR INSPECTION OF RIFLES—ALL CAPTURED FROM THE JAPANESE: A UNIT IN THE COMMAND OF GENERAL MA CHAN-SHAN, IN SUIYUAN, IN THE REMOTE NORTH-WEST.

During the last few months the activities of Chinese guerillas in the areas nominally occupied by Japan have proceeded successfully. Large forces of them have been reported to be operating near Shanghai; while in the Northern zone they have appeared almost at the gates of Peiping and have constantly cut railways. Not only do these guerillas wear down the Japanese armies of occupation, but they also play an important part in the economic and financial

side of the war. Thus in March last year the Japanese military authorities attempted to foist a new paper currency upon the North Chinese. But the shrewd Chinese peasant refused to accept irredeemable notes. If such notes were found on him by the guerillas he was shot. The Eighth Route Army (the work of which is illustrated on the following pages), formerly a Communist organisation, is now under the direction of the Chinese Central Government.

PHOTOGRAPHS BY CAPTAIN E. F. CARLSON, U.S. MARINE CORPS.

FIGHTING THE JAPANESE IN NORTH CHINA: GUERRILLAS AGGRESSIVE AND PASSIVE; AND POLITICAL ORGANISATION.

PHOTOGRAPHS BY CAPTAIN E. F. CARLSON, U.S. MARINE CORPS.



STUDENTS' RECREATIONS AT THE YANAN "TROGLODYTE" ACADEMY IN NORTH SHANSI: A GROUP-SINGING COMPETITION AMONG FUTURE MILITARY AND POLITICAL LEADERS—THE WINNERS BEING DECLARED BY THE AUDIENCE.



THE ACTIVE TYPE OF CHINESE GUERRILLAS, WHO FREY UPON JAPANESE COMMUNICATIONS—ON THE MARCH IN NORTH HONAN—THEIR MACHINE-GUNNER BEHIND THE LEADER.

FOLLOWING the period of chaos when the Japanese first invaded North China at the beginning of the war, and the flight of the Central Government officials, came a period of reorganisation. The Hopei, Chahar and Shansi joint government is now run on a non-party basis. The ordinary mechanism of Chinese local government has been restored, *hsien* magistrates being often officials of the old government. The basic unit of the organisation is the village mobilisation committee, which has to see to military training and propaganda, issue and inspect passports, *[Continued opposite.]*



ORGANISING RESISTANCE TO JAPAN AMONG THE CHINESE MASSES: A MEETING IN SHANTUNG, DEEP IN THE JAPANESE "OCCUPIED AREA."

collect taxes and contributions, and enforce economic regulations. The hope of the guerrillas lies in spreading their movement so widely that the Japanese will never be able to attack all bases simultaneously. According to the latest reports, the Chinese Eighth Route Army and its guerrillas in this area are still very much "alive." For their arms the guerrillas are largely dependent on the invaders, who are also an important source of ammunition.



A VILLAGE SELF-DEFENCE CORPS IN HONAN, ARMED WITH A PITIFUL COLLECTION OF WEAPONS: ONE OF THE "DEFENSIVE GUERRILLA" UNITS, WHO ARE ONLY EXPECTED TO FIGHT WHEN THEIR OWN VILLAGE IS ATTACKED.



THE COUNTRY PEOPLE ON WHOM THE CHINESE ORGANISATIONS BASE THEIR SYSTEM OF RESISTANCE TO JAPAN: A MEETING IN HOPEI, THE MEN'S ARMS SEEMING TO BE STILL OF A TOKEN NATURE.

FIGHTING THE JAPANESE IN NORTH CHINA: TRAINING MEN AND WOMEN.

PHOTOGRAPHS BY CAPTAIN E. F. CARLSON, U.S. MARINE CORPS.



AT THE "TROGLODYTE" UNIVERSITY AT YENAN (NORTH SHENSI), WHERE MEN AND WOMEN ARE TRAINED TO BECOME LEADERS OF THE ORGANISATION FOR RESISTING THE JAPANESE: A GROUP OF WOMEN STUDENTS IN UNIFORMS.



STRIKING EVIDENCE OF THE CHINESE HOLD OVER AREAS NOMINALLY OCCUPIED BY JAPAN: A RURAL MAIL-CARRIER, TYPICAL OF HUNDREDS WHO ARE TO BE SEEN WORKING FOR THE CHINESE POSTAL SERVICE WITHIN THE JAPANESE LINES.



AN OUTDOOR LECTURE AT YENAN UNIVERSITY: A PHOTOGRAPH WHICH SHOWS SOME OF THE STUDENTS' QUARTERS IN CAVES (AT THE BACK) SUCH AS THOSE ILLUSTRATED IN OUR ISSUE OF AUGUST 6, 1938.



EVIDENCE OF THE WIDE APPEAL THAT THE MOVEMENT TO RESIST JAPAN IS MAKING TO ALL CLASSES IN CHINA: LAMAS FROM TIBETAN AND MONGOLIAN TEMPLES IN THE WU-TAI SHAN MOUNTAINS (SHANSI) IN A DEFENSIVE UNIT.

MILITARY TRAINING ADAPTED TO THE CONDITIONS PREVAILING IN NORTH CHINA: MEN OF THE EIGHTH ROUTE ARMY PRACTISING WALL-CLIMBING, AN ESSENTIAL PART OF THEIR TACTICS IN ATTACKS UPON JAPANESE GARRISONS.

The photographs on this and two other pages in this issue were taken by Captain Carlson, whose status as an officer of the U.S. Marine Corps provides the highest guarantees of their authenticity. Captain Carlson served first as a military observer with the Chinese armies at Shanghai, and later with the Eighth Route Army in Shansi and Western Hopei. Afterwards he made a journey into the interior, starting from Sian (Shensi) and going to the far north-western province of Suiyuan, thence

eastward into Hopei, Western Shantung, and Chengchow on the Lunghai railway, by way of North Honan. Shansi, Hopei, Shantung, and Northern Honan, it should be observed, are nominally under Japanese occupation. Captain Carlson moved entirely with Chinese troops. He was safely conducted through the Japanese lines along the Tatung T'aiyuanfu railway, the Peiping Hankow railway, and along the north bank of the Yellow River.

AFTER MORE THAN TWO YEARS OF UNDECLARED WAR: A PERSPECTIVE MAP ILLUSTRATING JAPAN'S GAINS IN CHINA.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON

NEWS" BY G. F. MORRELL, F.R.S., F.R.A.S.



A PICTORIAL RELIEF MAP OF CHINA, SHOWING MAIN STRATEGICAL ROUTES, AND A SCALE

The Sino-Japanese War entered on its third year last month—though as yet without an official declaration of war by Japan. Yet after two years of costly fighting, Japan occupies but relatively little of China, as can be seen from a glance at the above pictorial map. Inland towns on this map which are open to foreign trade are underlined. The roads from Burma and the newly constructed roads from Indo-China to Central China are indicated together with the main numbers of prisoners from Chungking (the present seat of government). The main air routes from China to the west generally follow the line of these roads. The Spratley Islands (in the Scale Key Map) are a group of coral reefs which were seized by Japan at the end of March 1939.

They could easily be fortified and thus made of considerable strategic importance to her. The islands were illustrated by Major Macmillan in 1937 as being during the two years to have occupied approximately 270,000 square miles; to have killed nearly 900,000 Chinese and to have wounded or taken prisoner over a million; at a loss of under 60,000 Japanese. China claims that the Japanese dead number 870,000, and that 20,000 prisoners have been made. They also claim to have regained 70,000 square miles in the April offensive, leaving only 120,000 square miles in Japanese possession. Of this they further claim that only 20,000 square miles are completely occupied, and that guerrilla warfare reigns elsewhere. The Chinese claim would appear to be

KEY MAP ILLUSTRATING THE STRATEGICAL IMPORTANCE TO JAPAN OF THE SPRATLEY ISLANDS.

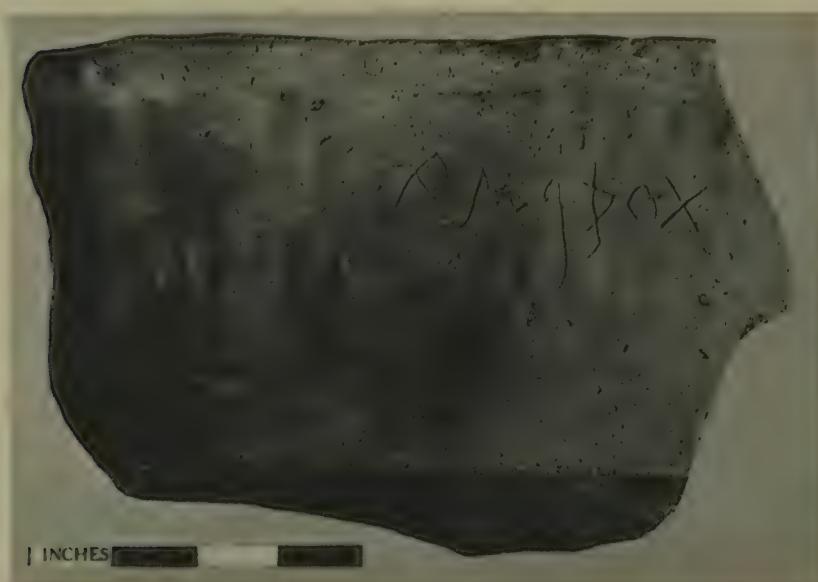
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the more nearly accurate, at least as regards captured territory, and tallies without our map. The third year of the war began (from the Japanese side) with the anti-British movement well to the fore. Besides the various outrages connected with the blockades, the Japanese are attempting to instigate anti-British feeling among the Japanese-controlled Chinese puppet states. The reason for this is probably two-fold. First, to provide a scapegoat for the slow progress of the war. This in its inception was to be a matter of months, but recently the War Minister, General Itagaki, stated that they must be prepared to fight for five, ten, or even twenty years. The second reason is that Japan's plan of welding China and the Japanese Empire

BOOKS OF THE DAY.

THAT familiar proverb—

Ars longa, vita brevis—appeals with singular force to the reviewer confronted with several important art books and subject to an inevitable time limit. First on the list comes "LEONARDO DA VINCI." An Account of his Development as an Artist. By Kenneth Clark. The Ryerson Lectures delivered in 1936 at the School of the Fine Arts, Yale University, New Haven, Connecticut. With 68 Plates (Cambridge University Press; 21s.). It need hardly be pointed out that Sir Kenneth Clark writes with special authority, since, in 1934, he became Director of the



BELIEVED TO BE THE ONLY PHOENICIAN INSCRIPTION EVER FOUND IN GREAT BRITAIN: A TILE SCRATCHED WITH THE NAME OF MA'QAR, SON OF YATHANBAAL IN AN ABBREVIATED FORM; FROM THE ROMAN STATION AT HOLT, IN FLINTSHIRE.

This inscription was found by Rev. Dr. Guillaume in the National Museum of Wales among the objects recovered at Holt, in Flintshire—in Roman times an industrial settlement called Bovium. The letters M'QRYTN(A), in Neo-Punic script, give the name of a Roman workman, probably of the first century. His name was Ma'qar, son of Yathanbaal (or Yathanmilk).

(Photograph reproduced by Courtesy of the Keeper of Archaeology, National Museum of Wales.)

National Gallery, and also Surveyor of the King's Pictures; and some four years ago he published a detailed and illustrated "Catalogue of the Drawings of Leonardo da Vinci at Windsor Castle." This catalogue he describes as the "groundwork" of the lectures from which the present volume has been expanded. "The book is intended," he writes, "for the general reader. Quotations from Leonardo's writings are therefore given in English. . . . The illustrations have been chosen in order to please rather than to instruct."

During the present century, Leonardo's Protean genius has been more and more studied, and it is not many months since we had Mr. Edward MacCurdy's monumental edition of the "Note Books," which Sir John Squire (in *The Illustrated London News* of November 5, 1938) described as a major literary event. (This work, by the way, does not figure in Sir Kenneth Clark's "Short list of books referred to in the text, and likely to be of use to the general reader," though he mentions one of Mr. MacCurdy's previous volumes, "The Mind of Leonardo da Vinci.") To the growing body of literature on the subject, Sir Kenneth's new book is a valuable and delightful addition. While ostensibly limited to one aspect of Leonardo's versatile career—his work as an artist—it embodies a general outline of his life, with fresh and stimulating insight into his complex and baffling personality in the light of modern psychology. Leonardo has, I believe, been called the Aristotle of the Middle Ages, but it might be truer to say that he was a mediæval Aristotle, Phidias, Apelles and Archimedes all rolled into one. There have been many artists who have also been great writers. Leonardo is the supreme example of art combined with science.

Sir Kenneth Clark touches on all the various phases of da Vinci's achievement, while tracing mainly the development of his work in painting and sculpture. Perhaps the following passage may be regarded as a summing-up on the artistic side. "Leonardo," writes Sir Kenneth, "is the Hamlet of art history whom each of us must re-create for himself. . . . Certain things in his art are clear and definable; for example, his passionate curiosity into the secrets of nature, and the inhumanly sharp eye with which he penetrated them—followed the movements of birds or of a wave, understood the structure of a seed-pod or a skull, noted down the most trivial gesture or most evasive glance. But even in his art there are chords which seem to be left unresolved. One of these I have stressed throughout, the conflict between his aesthetic and his scientific approach to painting, the former deeply, even extravagantly romantic, comparable to such painters as El Greco and Turner; the other, found in the composition of the Last Supper, forming the foundation of later academicism. Even more bewildering is the contrast between his drawings and his note-books. In all his writings—one of the most voluminous and complete records of a mind at work which has come down to us—there is hardly a trace of human emotion. Of his affections, his tastes, his health, his opinions on current events we know nothing. Yet if we

By CHARLES E. BYLES.

turn from his writings to his drawings, we find a subtle and tender understanding of human feelings."

Leonardo is not much remembered by the general public as a battle painter, his talent for military matters finding expression rather in his mechanical inventions, some of which anticipated, in theory at least, the aeroplane, the tank and the submarine. Sir Kenneth Clark, however, discusses at some length his great fresco representing the victory of the Florentines over the Pisans at Anghiari, making it the basis of an interesting comparison with a similar work by his rival, Michelangelo, with whom he seems to have been on bad terms. "These battle cartoons of Leonardo and Michelangelo," we read, "are the turning point of the Renaissance, and a whole book could be written on them—their origins, their purpose, their influence. It is not too fanciful to say that they initiate the two roads which high Renaissance art was to follow, the Baroque and the Classical. . . . Several of his [Leonardo's] studies of the heads survive, and show the fury of slaughter which is so vividly described in his notes on how to paint a battle. Here again we notice one of the apparent contradictions of his nature. The famous military engineer, the inventor of monstrous war-machines, the friend of Cesare Borgia, was by all accounts a man of unusual tenderness, to whom the destruction of any living organism was repulsive. War he referred to as a *pazzia bestialissima*—most beastly madness."

The exportation of pictures across the Atlantic has been going on for so long that we on

this side have lost count of the treasures which, especially during the last sixty years or so, have passed into American ownership. It was a good idea, therefore, to gather together the chief works which have thus emigrated in a lavishly illustrated volume entitled, "MASTERPIECES OF EUROPEAN PAINTING IN AMERICA." Edited by Professor Hans Tietze. With 317 Reproductions (Allen and Unwin; 10s. 6d.). In his introductory essay, Professor Tietze gives an interesting account of the steps by which the United States became art-minded, the motives and methods of the great American collectors, and the gradual transformation of private collections into public institutions. The volume is well described as a monument to American artistic sense and collecting zeal, intended to make the treasures of American galleries more widely known. "When," we read, "the Metropolitan Museum in New York was opened in 1880, the private collections in New York already constituted a valuable source of material. During the next fifty years there took place that tremendous transplantation of art treasures which, in the series of wireless talks on art in America given in 1934, was compared to the great removals of works of art in the past—the plundering of Greece by the Romans, or Napoleon's forcible removal of European art objects to Paris."

In the earlier days, as Professor Tietze recalls, art in America had to contend with the hostility of Puritanism, overcome eventually by two influences—"acquaintance with foreign art and the penetration of Ruskin's ethically coloured artistic doctrines." When art-collecting took root in America, however, broader views apparently prevailed. "Right from the beginning," we read, "American collectors were less prejudiced and more progressive than those of Europe."

This volume is well arranged for convenience of reference, the plates being classified under the various countries to which the artists belong. "When we turn to the representation in American collections of the Spanish and British schools," writes Professor Tietze, "we find a reflection of world economic conditions. The impoverishment of Spain in the second half of the nineteenth century, and the grave losses suffered by wealthy British families in the War, have unlocked the doors of many collections which hitherto had been jealously guarded. . . . The post-war crisis has brought to the Huntington collection in San Marino, California, the choicest gems of British portraiture. No American purchase was such a blow to British pride as the acquisition in 1922 by Henry E. Huntington of Gainsborough's 'Blue Boy.'

A great English artist who, like Leonardo, displayed abnormalities of character and conduct and, perhaps for that reason, has lately received a good deal of biographical

attention, is once more commemorated in "TURNER." By Camille Mauclair. Translated from the French by Eveline Byam Shaw. Illustrated (Heinemann; 10s. 6d.). To describe this sumptuous volume as simply "illustrated," conveys but little idea of its pictorial riches. There are about 130 plates, many of them containing more than one subject, and including a number of reproductions in colour. In addition, there are some fifteen other illustrations in the text. The introduction compresses into a small space a good account of Turner's curiously secretive life and personality, as well as an appreciation of his art, with its "torrential output," and his ceaseless devotion to the glory of light. In another phase of his work—his delight in depicting stormy seas and convulsions of nature—he had something in common with Leonardo, who, in one of his manuscripts, as Sir Kenneth Clark points out, "describes this combat of the elements, a subject for Turner, in the language of Victor Hugo." Leonardo has likewise left many drawings of great storms and deluges.

Turner, of course, was little attracted to religious subjects, and it is all the more interesting, therefore, to contrast the rare example reproduced in the present volume—"Pilate Washing his Hands" (now in the Tate Gallery)—with Rembrandt's very different treatment of the same subject (now in the Metropolitan Museum, New York), given in the above-mentioned work, "Masterpieces of European Painting in America." I should have liked to say more about this remarkable Turner "album," so moderate in price, but unfortunately space forbids.

For the same reason, I must defer any detailed description of two other attractive books. One is "MATISSE." With a critical survey by Jean Cassou, Assistant Curator of the Musée du Luxembourg. Illustrated (Paris: Braun et Cie.; London: Soho Gallery; 6s.). This is the first volume of a new series: Contemporary French Painters. The illustrations comprise 24 plates in colour, besides line drawings.

A warm tribute to American art collectors—their munificence and their loving care of their treasures, occurs incidentally in the lively travel impressions of a distinguished journalist, "I LIKE AMERICA." By Geoffrey Harmsworth. With 50 pages of Photographs by Sir Harold Harmsworth (Hutchinson; 10s. 6d.). Describing the Huntington Collection at San Marino, California, Mr.



"THE MASTERPIECE OF THE WEEK" AT THE VICTORIA AND ALBERT MUSEUM: "LES FEMMES SAVANTES"—A HIGHLY CHARACTERISTIC NARRATIVE PICTURE PAINTED BY CHARLES ROBERT LESLIE IN 1845, DEPICTING A SCENE FROM MOLIÈRE'S PLAY.

This characteristic "picture which tells a story" aroused admiring laughter when it was exhibited at the R.A. in 1845. It depicts a scene from the third act of the play, in which the poetaster Trissotin reads his pedantic "Sonnet à la Princesse Uranie" to the blue-stocking ladies of the Hôtel Rambouillet, while one of them, Philaminte, seated in the centre, pronounces her approval of the absurd verse: "Lui seul, des vers aisés possède le talent."

Harmsworth says: "There are no fewer than ten portraits by Sir Joshua Reynolds, including the famous 'Tragic Muse'; ten by Gainsborough, including 'The Blue Boy,' reputed to have cost Mr. Huntington the sum of £200,000; eleven by Romney, four by Lawrence, two by Raeburn, and 38 miniatures by Richard Cosway."



THE HOUSEBREAKER AT WORK AGAIN IN ST. JAMES'S SQUARE:

A MUIRHEAD BONE DRAWING OF No. 8, THE HOME OF THE SPORTS CLUB SINCE 1893, BEING PULLED DOWN.

In this characteristic drawing, here published for the first time, Sir Muirhead Bone depicts a corner of St. James's Square, built in 1676 and formerly consisting of aristocratic private residences, undergoing a sad transformation at the hands of the housebreakers. Not long ago, it will be remembered, Norfolk House disappeared in the same manner, a fine mansion built in 1748-52 by Matthew Brettingham for

the ninth Duke, on the site of an older house, where George III. was born on June 4, 1738. The original No. 8 was built for the French Ambassador, Honoré Courtin, who lived there 1676-1677, and occasionally afterwards. In 1682 Charles II. dined there in great state, most of the other ambassadors being present.—[FROM THE ORIGINAL DRAWING BY SIR MUIRHEAD BONE.]

THE SHIP-GRAVE OF AN ANGLO-SAXON KING FOUND IN SUFFOLK:
EXCAVATING THE SUTTON HOO TUMULUS WHICH HAS
YIELDED REMARKABLE TREASURES.



EXCAVATING THE ANGLO-SAXON SHIP-BURIAL DISCOVERED IN A TUMULUS BY THE SIDE OF THE RIVER DEBEN, IN SUFFOLK—BELIEVED TO BE THE ONLY SHIP-BURIAL EVER DISCOVERED IN EUROPE THAT HAD NOT BEEN DISTURBED BY LOOTERS.



TRACING THE OUTLINE OF THE SHIP IN WHICH THE SAXON CHIEF WAS BURIED, ABOUT 600 A.D.: INDICATIONS OF PLANKING AND ROWS OF IRON NAILS FOUND AT THE BOTTOM OF THE EXCAVATION.



ONE OF THE FINDS IN THE SAXON SHIP-BURIAL AT SUTTON HOO, WHICH INCLUDED JEWELLERY AND OBJECTS OF THE UTMOST IMPORTANCE: A BRONZE HANGING BOWL RESTING UPON ANOTHER BRONZE BOWL WITH DROP HANDLES.



THE CAVITY OCCUPIED BY THE SHIP AT SUTTON HOO, WHICH WAS 82 FT. IN LENGTH AND 16 FT. IN BEAM.



SHOWING CLEARLY TRACES OF THE RIBS OF THE BOAT LEFT IN THE EARTH: A PHOTOGRAPH WITH AN EXCAVATOR IN THE FOREGROUND, GIVING AN IDEA OF THE SIZE OF THE BOAT.

One of the most remarkable archaeological discoveries ever made in England was the ship-grave of an Anglo-Saxon king, discovered in a tumulus beside the River Deben, near Sutton Hoo, Suffolk. The wood of the vessel had for the most part rotted away, but lines of regularly spaced marks showed where 8-inch nails had once held it together. In the centre there had been a pointed-roofed cabin, beneath which the treasure was found. Near by lay what appears to be a sceptre. It is a large hone-stone with four bearded faces carved at each end. This is thought to be the symbol of the warrior or weapon-sharpener. Close by were

bronze bowls, several with looped handles for hanging from ceilings, bronze and iron cauldrons, a sword-pommel richly decorated with gold and jewels, and the remains of a purse which had held gold coins. There were gold vessels and jewellery, including fine examples of cloisonné work, and other decorative material consisting of tiny rods of glass fused together in patterns. This work is more typical of Frankish culture than of Anglo-Saxon. It is suggested that the chieftain may have been Raedwald, King of the East Angles (died c. 620). The objects found are now being cleaned and we hope to illustrate them in due course.

THE KING'S VISIT TO THE RESERVE FLEET AT WEYMOUTH.



HIS MAJESTY TAKING THE SALUTE IN THE "EFFINGHAM," FLAGSHIP OF THE RESERVE FLEET; BEHIND THE KING (L. TO R.) VICE-ADMIRAL SIR M. HORTON, LORD STANHOPE, AND ADMIRAL DARLAN, CHIEF OF THE FRENCH NAVAL STAFF.

His Majesty's inspection of the Reserve Fleet took place in Weymouth Bay on August 9. In all, 133 vessels were assembled—the largest muster of ships of the Reserve since the war. The King had left Balmoral at 8 p.m. the previous evening, and had travelled all night from Scotland in order to reach Weymouth Station early in the morning. Rain was falling in a drizzle at Weymouth, but a large crowd welcomed his Majesty. From the station the King drove to Bincleaves Pier, where he was awaited by Lord Stanhope, First Lord of the Admiralty, and other officials. The first ship the King visited was the aircraft-

carrier "Courageous," where he was received by Vice-Admiral Sir Max K. Horton, in command of the Reserve Fleet. The next ship visited was the cruiser "Effingham," Sir Max Horton's own flagship. The Royal Marines' band greeted the King with "God Save the King"; and his Majesty then received 60 of the commanding officers of the Reserve Fleet. Also present at the inspection was the Chief of the French Naval Staff, Admiral de la Flotte Darlan, who appears in our photograph, just behind the King. Next to Admiral Darlan is Lord Stanhope, who has Sir Max Horton on his right. (Keystone.)

THE ROYAL INSPECTION OF THE FORMIDABLE RESERVE FLEET—MANAGED IN ADDITION TO OUR REGULAR NAVAL SQUADRONS.



As the King left Bincleaves Pier, Weymouth, in the royal barge, a salute of 21 guns was fired by nineteen of the largest ships, and the Royal Standard was broken at the mast head of the "Victoria and Albert," the royal yacht which served his Majesty as a kind of "base." This was the fitting prelude to the King's inspection of the largest Reserve Fleet mustered since the war—the last time the reserves were mustered since the reserves had only had since July 31 to prepare for it. The morning was spent visiting the aircraft carrier "Courageous," the cruiser and flagship "Eflington," the cruiser "Cardiff," the fleet leader "Exmouth." In the "Courageous" the King inspected some 1500 men of the Reserve Fleet, chosen by ballot to represent each ship or flotilla. In addition to the ditch which is a swell was running, the King had to "jump for it" from barge to companion-ladder on reaching "Courageous." After luncheon aboard the "Victoria and Albert" the King re-embarked in his barge, and, escorted by a motor

torpedo-boat, His Majesty threaded in and out of the fourteen lines of ships, the longest more than two sea miles long. The crews of the ships, instead of "manning ship" in single line around the decks and cheering in unison, as is the signal assembled at the ship's sides and cheered informally. Several of the ships were known to the King from his service with the Navy during the last war. There was the "Iron Duke," now used as a training ship, which as Admiral Jellicoe's flagship, led the Grand Fleet into action at Jutland, the battle at which the King was present as a junior officer in the "Collingwood." Another veteran was the cruiser "Cardiff." This vessel was in action more than once, and to her fell the distinction of leading the German High Seas Fleet into the Firth of Forth when it surrendered for internment after the war in 1918. Several of the destroyers bore the scars of war, notably the "Warwick," in which Admiral Sir Roger Keyes hoisted his flag during the memorable raid on Zeebrugge and Ostend in April 1918.

(Photos, Keystone, P.N.A., Wide World.)



THE KING'S INSPECTION OF THE RESERVE FLEET IN WEYMOUTH BAY: ABOVE, TWO VIEWS OF THE 14 LINES CHEERING IN THE FOREGROUND; AND (RIGHT) OFFICERS AND MEN—CHOSEN BY BALLOT TO REPRESENT EACH SHIP OR FLOTILLA—PARADED IN THE HANGARS OF THE AIRCRAFT CARRIER "COURAGEOUS" BEFORE HIS MAJESTY. OF SHIPS; AND BELOW (LEFT), THE ROYAL BARGE PASSING THE "CARADOC," WITH THE "DUNEDIN'S" CRW

BATTLESHIPS WITH THE RESERVE FLEET INSPECTED BY THE KING.



THE "IRON DUKE," JELLIFFE'S OLD FLAGSHIP AT JUTLAND, NOW A GUNNERY TRAINING SHIP, AND TWO OTHER BATTLESHIPS, THE "REVENGE" AND THE "RAMILLIES" (BEYOND), WHICH AUGMENTED THE RESERVE FLEET.

Included in the Reserve Fleet assembled in Weymouth Bay were the battleships "Iron Duke," "Revenge," and "Ramillies." The "Iron Duke," demilitarised under the London Treaty in 1931-32, is now employed as a Gunnery Training Ship. In the above photograph it will be observed that two large anti-aircraft guns have been mounted abaft her after turret. The other turrets mount 13.5-inch guns. She carries a normal complement of 589, exclusive of boys under training. Both the "Revenge" (originally named

the "Renown") and the "Ramillies," recently recalled from the Mediterranean to augment the Reserve Fleet, and built under the 1913-14 estimates, belong to the "Royal Sovereign" class, and are fitted as flagships. The "Ramillies" was refitted in 1926-27, and the "Revenge" in 1928. Each carry a complement of from 1009 to 1146. After the inspection, the ships of the Reserve Fleet, which will probably remain manned until September, dispersed for training and exercises. (Keystone.)

THE MIND AND FACE OF NATIONAL-SOCIALISM.

"GERMANY'S REVOLUTION OF DESTRUCTION": By HERMANN RAUSCHNING.*

An Appreciation by SIR JOHN SQUIRE.

I SUPPOSE that, so long as the tension lasts, the spate of books about Central Europe in general, and Germany in particular, will continue. Every critical event produces books by journalists who were "on the spot," and each wave of refugees books by people who are "now free to speak." The German revolution has not yet produced its Trotsky in exile; Lüdecke, author of "I Knew Hitler," not having been quite of that status in the party. But even from the solid ranks of the Nazis there are bound to be defections, on personal or other grounds, and the books of those who fell away, written from "the inside," must have a special appeal to a British public which struggles hard to understand what has happened, in the hope of finding a clue to what is going to happen. As the limelight shifts from spot to spot, the relevant books promptly appear. Prague produced its crop; and now that attention is focussed upon Danzig, we at once get a book, and a good one, with a special Danzig connection.

The connection is, in this instance, rather superficial. The author, Dr. Rauschning, happens to have been President of the Danzig Senate. An East Prussian landowner by origin, he joined the Nazi Party, as it seemed to offer a way out of Germany's difficulties, but he did not then realise how adamantine its revolutionary elements were. "When the Party insisted that I should secure the *Gleichschaltung* of Danzig, should bring the Free City into line with the German system, arresting inconvenient Catholic priests, disfranchising the Jewish population, and suppressing all rival parties, I appealed to the decision

he fled. In exile, he has written a book which is a cool examination of the Nazi system and of the position to-day, with the sole object, not of making a contribution to history or venting any personal bitterness, but of showing "the conditions under which this revolution and its despotic dictatorship can be ended," of pointing to "possible centres of growth of forces which after this catharsis, this tragic upheaval, may be able, let us hope, to restore decency and legality, order and freedom."



THE LEAGUE HIGH COMMISSIONER FOR DANZIG SINCE 1937: DR. KARL BURCKHARDT (LEFT) TALKING TO A NAZI OFFICIAL; THE APPOINTMENT OF DR. BURCKHARDT, A SWISS, LASTING TILL 1940. (Planet.)

of China and Spain will have been child's play. It may well be that resolute action by the army leaders in January, 1938, would have cost fewer lives than will have been sacrificed one day in order to restore the régime which Germany needs."

The last sentence is rather an anticlimax, if what is at issue is the collapse of European civilisation in universal chaos. And the general effect of Dr. Rauschning's book is certainly depressing. He does, in the usual conventional way, after a final fling at the incorrigibility of Hitler and the impossibility of Naziism working anything but destruction at home and war and revolution abroad, finish with some vaguely optimistic passages. "It is not improbable that we shall witness a period of material and moral capitulation, in which States will compete for the favour of the mightiest, as the princes of the Confederation of the Rhine did before Napoleon. The precedents of Austria and Czechoslovakia have legitimised a procedure of which the results are incalculable. Yet, amid this rapid march of anarchy, the nations will bethink themselves sooner or later of their own and Europe's historic forces, the constituent principles of our Western civilisation—its past freedoms, national, political, intellectual, spiritual. Then, in spite of all anti-European onslaughts, a rejuvenated Europe will at last arise, and endure." He adds, in a similarly perorational way: "Even to-day it is possible resolutely to make an end of the revolution, to overcome the drift to anarchy, and to return not only in home, but in foreign policy, to the ideas which, as is even plainer to-day than six years

But I confess that after reading his extremely acute and interesting analysis I don't find that he is very encouraging. He has little hope of any gradual moderating of National Socialism from within. The movement, to him, is not merely revolutionary, but nihilistic, with no programme which cannot be discarded. Its theorists have a mystical belief in action for its own sake, and its leaders, even were they to wish to reorientate themselves, are the prisoners of the forces they have unleashed. Bargaining with them from abroad can have no fruitful result. Concession to them means weakness; their word will never even be kept, and they do not even nominally believe in the keeping of faith or any of the old principles of Christian civilisation, and, in so far as they have any object at all, they have vague aspirations after world-domination, and are prepared to throw the whole world into chaos in the attempt to secure it. This last point is hammered in by passages about their reckless willingness to foment any kind of internal disorder in a State which they wish to weaken and attack; they have, it may be observed, precedent in the action of their countrymen during the war, when they short-sightedly sent the Bolshevik leaders into Russia.

Defeat in civil war? That is not conceivable. A conflict like that in Spain is not possible where there are no rival parties as nuclei. There remains the possibility of action by the Reichswehr. But here Dr. Rauschning argues at length that the moral of the Army officers has crumbled, that they have lost their old Christian faith and courage, that they have not resisted steady interference and permeation, and that they did not move when Schleicher was murdered. "No one," he says, "will deny that there is little probability now of any resolute intervention from the army. It has neither the spirit nor, probably, the material strength for intervention. Many have nevertheless rested their hopes in the generals, but only because they are the last hope. If they fail, as the leadership of *Geheimrat* Hugenberg, the gravedigger of German Conservatism, and the Stahlhelm failed, then the fate of Germany and Europe is sealed. There must come wars, civil wars, revolutions, a witches' Sabbath, compared with which the turmoil



THE DANZIG GAULEITER PHOTOGRAPHED WITH HIS WIFE AT CROYDON LAST YEAR: HERR FORSTER, AN OPPONENT OF DR. RAUSCHNING WHEN THE LATTER WAS PRESIDENT OF THE SENATE; THOUGH BOTH WERE NAZIS. (Keystone.)



UNIFORMED NAZIS MARCHING THROUGH THE STREETS OF THE FREE CITY—APPARENTLY AN EVENT SO COMMON IN DANZIG THAT ONLY ONE WINDOW CONTAINS AN ONLOOKER, AND BUT ONE HAND (IN THE UPPER FOREGROUND) APPEARS RAISED IN SALUTE.

of the supreme leader of the Party, giving at the same time the reasons for my own view, which was opposed to the National Socialist aims, not only in these matters, but in foreign policy and in economic policy. The supreme leader of the Party declined to give a decision himself, and left the decision to my opponent in the matter, the local National Socialist leader." Before long, finding it impossible to remain and openly defend legal and constitutional methods,

ago, alone offer the possibility of a permanent restoration of Germany's rank in Europe, and of avoiding the war which would bring world revolution irrevocably into being." The sentiments are admirable, but the preceding diagnosis does not give them much support. The British reader who should go to Dr. Rauschning with the question, "What can we in England do for the best, in order to avert calamity?" could only receive the implied answer, "Arm as hard as you can and make alliances wherever you can," which seems to be just what we are doing; having at last given up wishfulfilment notions about miraculous changes in Herr Hitler or miraculous action by "the German people."

DANZIG IN THE SHADOW THE CLASH OF POLISH AND GERMAN INTERESTS



THE POLISH AND NAZI ELEMENTS OF DANZIG CONTRASTED BY THEIR NEWSPAPERS: "BACK TO THE REICH" BEING THE GERMAN HEADLINE; (THE POLISH ANNOUNCES A LOTTERY).



SCHOOLCHILDREN WITH THEIR BANNER: A YOUTHFUL "PARADE" IN THE STREETS OF THE FREE CITY—EVIDENTLY A NORMAL OCCURRENCE, SINCE THE GROWN-UPS PAY NO ATTENTION TO IT.



THE NAZI POINT OF VIEW: ANTI-SEMITIC PROPAGANDA POSTED UP IN AN NSDAP KIOSK: NEWSPAPERS OF THE NATIONALSOZIALISTISCHE DEUTSCHE ARBEITERPTEI.



LIVING AT THE MOUTH OF THE VISTULA, POLAND'S ONLY WATERWAY TO THE BALTIC AND THEREFORE OF VITAL ECONOMIC AND STRATEGIC IMPORTANCE TO HER—THE PORT OF DANZIG.



BUSINESS AS USUAL IN TROUBLED DANZIG—ANOTHER A FRUIT VENDOR DEEP IN DISCUSSION—DOUBTLESS



THE NAZI REGIMENTATION OF WOMEN—A CONTINGENT OF THE WOMEN'S ARBEITSDIENST MARCHING THROUGH AN AVENUE; AGAIN, AS IN THE PICTURE OF THE MARCHING CHILDREN, DISREGARDED BY THE MAN LOOKING AT THE FLOWERS.

"In Europe," Mr. Chamberlain said in the House, shortly before the Parliamentary recess, "anxiety at the present time tends to centre around the city of Danzig. . . . The Polish Government . . . may, I think, be trusted to continue to exercise wise and statesmanlike restraint. Anxiety is scarcely allayed by the reports recently published for the first time in 'Gazeta Polska,' the official Polish Government organ, regarding the militarizing of the Free City. Thus in March the Danzig police force numbered 1000 men; by August it was increased to three "regiments," totalling 4500, with equipment corresponding to that of the German infantry. The caps of

these "police" are embellished with the skull and crossbones, an emblem used by certain of the Nazi formations throughout the Reich. They have artillery under their command, including two or three batteries of field artillery of 10-cm. calibre, six anti-aircraft batteries, 36 anti-tank guns and some 15-cm. guns, these last being now mounted on former Prussian coastal emplacements. This artillery was mostly shipped from Hamburg or Stettin and landed in Danzig by night. Roads leading to East Prussia have been widened; on those to Poland have been placed traps for tanks and armoured cars. A large part of the war material in Danzig is of Czechoslovak origin; while that a large part of the

OF THE NAZI SWASTIKA: IN EUROPE'S STORM-CENTRE ON THE BALTIC.



TO BE GERMANY'S LARGEST FLOATING DOCK: A SECTION OF THE HUGE STRUCTURE NOW BEING BUILT FOR THE REICH IN DANZIG.



SCENE IN THE MARKET, SHOWING A FISHWIFE AND MORE ON MARKET PRICES THAN ON "LEBENSRAUM."



THE POLISH POINT OF VIEW: READING THE LATEST NEWS FROM THE JOURNALS PINNED UP ON THE WALLS—A CUSTOM COMMON TO MANY CONTINENTAL TOWNS.



EIGHT- TO TEN-YEAR-OLD BOYS BEING DRILLED BY A YOUNG NAZI: THE BOYS BEING ALSO TAUGHT TO USE A GUN AND ELEMENTARY TACTICS; PROVIDING ANOTHER INSTANCE OF THE WELL-KNOWN TOTALITARIAN PRACTICE OF INSTILLING THEIR THEORIES INTO THE YOUNG.



THE POLISH AND DANZIG EMBLEMS JOINED TOGETHER—DANZIG OFFICIALLY FORMING A SINGLE CUSTOMS UNIT WITH POLAND; A FACT OVER WHICH THERE HAS BEEN MUCH RECENT DISPUTE.

military force in Danzig comes from the Reich is evident from the speech of the men. The Berlin correspondent of "Gazeta Polska" also writes that the militarization of Danzig was decided on at the beginning of April—a view agreeing with that expressed by Mr. Chamberlain when he stated (on July 10): "Up till last March Germany seems to have felt that . . . the [Danzig] question was [not] urgent." On August 2 Danzig celebrated German Naval Day, the German Vice-Admiral von Trotha (an associate of von Tirpitz) being the chief guest. Troops thronged the streets, numbering, at a conservative estimate, some 12,000 men. This figure includes the force of 4500 mentioned

earlier in the first column. Another important aspect of the situation lies in Poland's decision, reported on July 31, to order reprisals against the infringement of the rights of Polish Customs inspectors, and to levy duties on the import into Poland of products of the Amada margarine factory in Danzig. The Danzig Senate, in reply, threatened to open the East Prussian frontier for the duty-free import of German goods. The German Press is also not inactive, the semi-official "Deutsche Dienst" declaring on July 31: "We can assure Mr. Chamberlain that German Danzig will return to the Reich without paying any attention to debates in the House of Commons."



HEELING OVER TO PORT AT A SPEED OF TWENTY KNOTS:
H.M.S. "WREN," ATTENDANT DESTROYER TO THE AIRCRAFT CARRIER "ARK ROYAL."

This picture gives a vivid impression of H.M.S. "Wren," attendant destroyer to the aircraft carrier "Ark Royal," heeling over to port at a speed of probably some twenty knots. She is showing her answering pendant, hoisted in reply to a signal from the "Ark Royal," informing the latter that her signal has been noted. The "Ark Royal" is the latest aircraft carrier in service in the Navy and is the flagship of the Rear-Admiral, Aircraft Carriers (she was illustrated in a four-page folder in the "Navy Number" of "The Illustrated London News" of April 1). Both ships were to take part in the August combined fleet and air

exercises, in which, for the first time since the war, a Reserve fleet was also to engage. One of the main duties of the "Wren," as attendant destroyer to the "Ark Royal," is constantly to be prepared should a landing aeroplane overshoot the aircraft carrier: in such a case the destroyer would be alongside almost before the plane touched water. The "Wren" belongs to the "Admiralty Modified W" type, which contains fourteen ships. She has a displacement of 1120 tons (1500 full load), and her designed S.H.P. of 27,000 gives her a speed of 34 knots (with deep load 31). Her armament includes six 21-in. torpedo tubes.



THE NAVY TRAINS TO MEET THE AIR MENACE:

ANTI-AIRCRAFT GUNNERY EXERCISES IN H.M.S. "NELSON," FLAGSHIP OF THE HOME FLEET.

A remarkable development in the use of aircraft for purposes of naval anti-aircraft gunnery defence training is illustrated in the coloured photograph reproduced above, in which H.M.S. "Nelson" (33,950 tons displacement) is seen during recent gunnery exercises in the Channel with two of her 4·7-in. high-angle A.A. guns firing at a "Queen Bee" aeroplane. This machine, first introduced in 1932, and illustrated by us on numerous occasions, is an unmanured aeroplane operated by wireless control. Its course is thus directed during anti-aircraft practice. In taking aim the gunners do not normally seek to hit the moving target, but carry

out what is known as a "throw-off" fire, the shell-bursts being registered some distance behind the aeroplane. A number of details in the photograph call for mention. The two top flags on the superstructure indicate the speed of the ship (10 knots), while the lower ones are a code signal to other ships of the squadron. In the middle foreground, left, is an armoured-encased range-finder; right, the Admiral's barge, and the sea-boat always kept ready for instant use while at sea. The observers are in the control-tower (out of the picture). On the deck a group of naval ratings off duty are watching the exercises.



Golden Moments— with
**WILLS'S GOLD FLAKE—THE MAN'S CIGARETTE
THAT WOMEN LIKE**

“Twelfth” Night



There's that matter of the morning drive to thrash out; there are good cigars to be smoked; and there is Johnnie Walker in the glasses. Now there's a whisky for you! Blended, as the Laird can tell you—and will, on the slightest provocation—from all the finest whiskies in Scotland. Each whisky marvellously mellowed and matured. And the blending done with Johnnie Walker's consummate mastery and skill.

Gentlemen!
your Johnnie Walker —



NEW ACQUISITIONS AT THE VICTORIA
AND ALBERT MUSEUM—INCLUDING
A SET OF OLD SILVER TOYS.



1. BY AN EIGHTEENTH-CENTURY CRAFTSMAN WHO SPECIALISED IN SMALL WORKS OF ART, CHIEFLY IN METAL AND WAX: "A PIECE OF FLOWERS" BY EMMANUEL MATTHIAS DIEMAR (BORN BERLIN, 1720).

DURING the past two months the Victoria and Albert Museum has acquired several important additions by the medium of private gifts or purchase. A small, oval flower-piece in coloured wax (Fig. 1), by the German-born Emmanuel Matthias Diemar, who worked in England, has been purchased. The two Chinese jars recently acquired probably date from the third century B.C.; both have a hard grey stoneware body. Included in the objects given by Mrs. E. L. Cockell in memory of her late husband are a tall Chinese black glazed earthenware vase of the Tz'u Chou type, dating from the Sung Dynasty (A.D. 960-1279), and a large tile of earthenware, modelled in high relief, with green and yellow-brown glaze, showing the figure of a warrior clad in armour, with an inscription on the back stating that it was made at Ma-Shau, a village in the Ching-Hsing district of the Ting prefecture of the Chih-li province, in 1548. Both front and back views are illustrated on this page. The charming collection of silver toys, on loan for twenty years, which has now been given to the Museum by Miss Mabel F. Boore, partly Dutch and partly English, range in date over the 17th and 18th centuries. Another notable acquisition is a very beautiful 14th-century ivory carving of St. Martin (Fig. 7) dividing his cloak with the beggar (purchased with the aid of the National Art Collections Fund), of French or possibly Rhenish origin.



2. ADDED TO THE MAIN COLLECTIONS IN THE DEPARTMENT OF CERAMICS: A SMALL CHINESE, TWO-HANDED POT, PROBABLY THIRD CENTURY B.C.—A RECENT ACQUISITION BY THE VICTORIA AND ALBERT MUSEUM.



3. INCLUDED IN THE COCKELL GIFT: A CHINESE BLACK GLAZED EARTHENWARE VASE, OF NOBLE TZ'U CHOU TYPE, FROM THE SUNG DYNASTY (960-1279 A.D.).



4. THE COLLECTION OF 17TH- AND 18TH-CENTURY ENGLISH AND DUTCH SILVER TOYS FORMERLY ON LOAN, AND NOW PRESENTED TO THE MUSEUM BY MISS MABEL F. BOORE.



5. MODELLED IN HIGH RELIEF WITH GREEN AND YELLOW-BROWN GLAZE: A LARGE CHINESE EARTHENWARE TILE IN THE COCKELL DONATION.



6. THE BACK OF THE EARTHENWARE CHINESE TILE; THE INSCRIPTION STATES THAT IT WAS MADE AT MA-SHUAU, CHIH-LI PROVINCE, IN 1548.



7. A 14TH-CENTURY IVORY CARVING, FRENCH OR RHENISH, OF A FAVOURITE MEDIEVAL SUBJECT—ST. MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR.

PROOF OF INDONESIAN INFLUENCE UPON THE ABORIGINES OF NORTH AUSTRALIA: THE REMARKABLE DOG *NGARRA* OF THE MILDJINGI CLAN.

By DR. DONALD F. THOMSON. (See also Photographs on succeeding pages.)

The copious material that Dr. Donald Thomson has brought back from his travels among the aborigines of the northern parts of Australia has thrown a flood of light upon the mentality of these people—"simple savages" whose social life is yet so extremely complex. His discoveries—which are revolutionising many aspects of Australian anthropology—are made all the more impressive by the fact that he is not content only to observe and record things which have always been hidden from the eyes of white men, but he has called the camera to his aid, and so enabled his readers all over the world to share with him the mysteries of this strange race—utterly remote in place and in time. Many of his articles have already appeared in our pages. Here, and on the two succeeding pages, we give photographs of an aboriginal ceremonial which affords evidence of early cultural infiltrations into Northern Australia from the north which cannot be overlooked.

TWO regions stand out in the continent of Australia by reason of their peculiar ethnographic interest, for the evidence that they afford of the infiltration of culture into this region. These areas are Cape York Peninsula, in North Queensland, and Arnhem Land, in the Northern Territory. The view, once held, of Australia as a land in which the aborigines have lived through the ages in absolute isolation, is no longer tenable; there is abundant proof of the fact that waves of culture have entered from the northward and modified considerably the culture of the aborigines.

The most spectacular of these invasions came across the Torres Straits, whence virile hero cults, accompanied by masked dancers, swept down both coasts of Cape York Peninsula. Photographs of these invading cults appeared in *The Illustrated London News* of July 16 and 23, 1938. But Arnhem Land, farther to the west, has been no less subject to infiltrations of culture from the northward, and recent investigations have revealed extensive influence from Indonesia in this region. As long ago as 1801-3 Mathew Flinders, during the surveying voyage of the "Investigator," encountered many Malay or Macassar vessels on this coast which were engaged in trepang or *bléhe-de-mer* fishing, and he suggested that in the Gulf of Carpentaria there were traces of still other visitors.

The influence of this Indonesian culture, introduced probably by these people, or by even earlier voyagers from the East Indian Archipelago, is apparent to-day, especially in a series of remarkable ceremonies associated with a mythical ancestral dog. Although, characteristically, this "dog" is fitted by the natives into their own myth-pattern and is now associated in mythology with their own dingo, or hunting dog, it bears unmistakable evidence of external influence and forms the central figure in an extraordinary

pageant that differs in many ways from the typical Australian totemic ceremonies.

During 1936-7 I witnessed this ceremony for the first time, and obtained then the series of photographs which appear on the following pages. I was struck at once with the

under which were inserted short lengths of wool or fabric which, associated with the early Malay or Macassar voyagers who first brought this greatly valued material to this area, was said to represent the hair of the ancestral dog.

Shortly before the completion of the dog effigy, a road or pathway about three feet in width and more than two hundred yards long was constructed, from the secret shelter in which the effigy was made to the ceremonial ground, or *ngarra*, where a second shelter had been built to serve as a storehouse for the totem.

At every critical stage that marked the making of the *malli*, or "shade," of the totemic ancestor, and finally, at a special ceremony, in which the end of the body was to be



THE ROAD, CALLED "THE ROPE," ON THE CEREMONIAL GROUND ASSOCIATED WITH THE DOG TOTEM OF THE MILDJINGI—THE PATHWAY BEING SAID VARIOUSLY TO REPRESENT THE ROPE WITH WHICH THE ANCESTRAL DOG WAS TIED, AND THE ROUTE FOLLOWED BY THE MYTHICAL DOG ANCESTOR. This is the pathway along which the totem dog is carried during the ceremonies, as shown in the photographs on the following pages. The pathway seen here is more than 200 yards in length and is the biggest ceremonial ground in Arnhem Land.

cut off, members of the Mildjungi clan itself were summoned by the old men who were occupied with the work. This cutting off of the tail was said to symbolise the giving birth by the ancestral dog to a litter of puppies. Here members of the clan, identifying themselves with the totem, lay prostrate on the ground, where they grovelled and writhed to the accompaniment of a loud wailing cry: "Nyor! Nyo-oo-oo-ooor!" in imitation of the howl of the dingo.

On the morning following this ceremony the *malli* of the totemic dog was brought out by the old men of the clan, whose bodies were painted in a simple pattern with yellow pigment, to represent the tawny colour of the dingo. The pageant began, the dog effigy being carried, sometimes shoulder high, at others resting on the ground, along the road, called *kaidjigarr* or *maiayal*—the road or "the rope." Meanwhile many of the performers in the pageant threw themselves on the ground, or crouched close to the effigy, symbolising again the newly born puppies to which the mother dog had given birth. In this way, accompanied by chants of the "sing man," who beat time with his sticks, the procession moved slowly along the ground to the shelter at the far end. As they neared this, many of the performers in the pageant again threw themselves to the ground, where they struggled and grovelled—moving slowly and laboriously—depicting in pantomime the struggles of the ancestral dogs as recounted in mythology in the soft mud off the mouth of the Glyde River as they struggled in vain to reach the whale on the sand-bank far outside.

The ceremonies now commenced on the main ceremonial ground, and at intervals the dog itself was brought out and revealed to uninitiated men, whose eyes were at first covered over, and then rubbed with perspiration by the old men so that they should not become sick.

No less remarkable than the dog pageant of the Mildjungi are certain others of its totems, of which the most extraordinary is the *ranga butulo*—a representation, carved from wood, of an old square-faced gin bottle, which has been elevated to the level of a clan totem with an appropriate background in the mythology of the clan.



A GIN BOTTLE AS A TOTEM: A REPRESENTATION CARVED IN SOLID WOOD OF AN OLD SQUARE-FACED BOTTLE—A LEGACY TO THE MILDJINGI FROM SOME MALAY OR MACASSAR TRAFFICKERS, AND A UNIQUE RESULT OF CULTURE CONTACTS.

The geometric pattern on the totem represents clouds, said to be reflected upon the bottle when it drifts in the water. The elevation of this bottle to the rank of a sacred clan totem is significant as it reveals an extraordinary attitude towards the invading cultures.

THE DOG PAGEANT.

Some weeks before the commencement of the dog *ngarra* ceremony shown in the photographs in the following pages, a number of old "big" men of groups of the opposite moiety, the moiety called *dua*, repaired to a secluded place away from the camp. In a specially constructed shelter of boughs, an effigy, representing *Kuleri'kuleri*, the she-dog of ancestral times, was made from *Melaleuca*, or "paper" bark. The making of this effigy occupied several weeks. The entire body was bound with fine string,

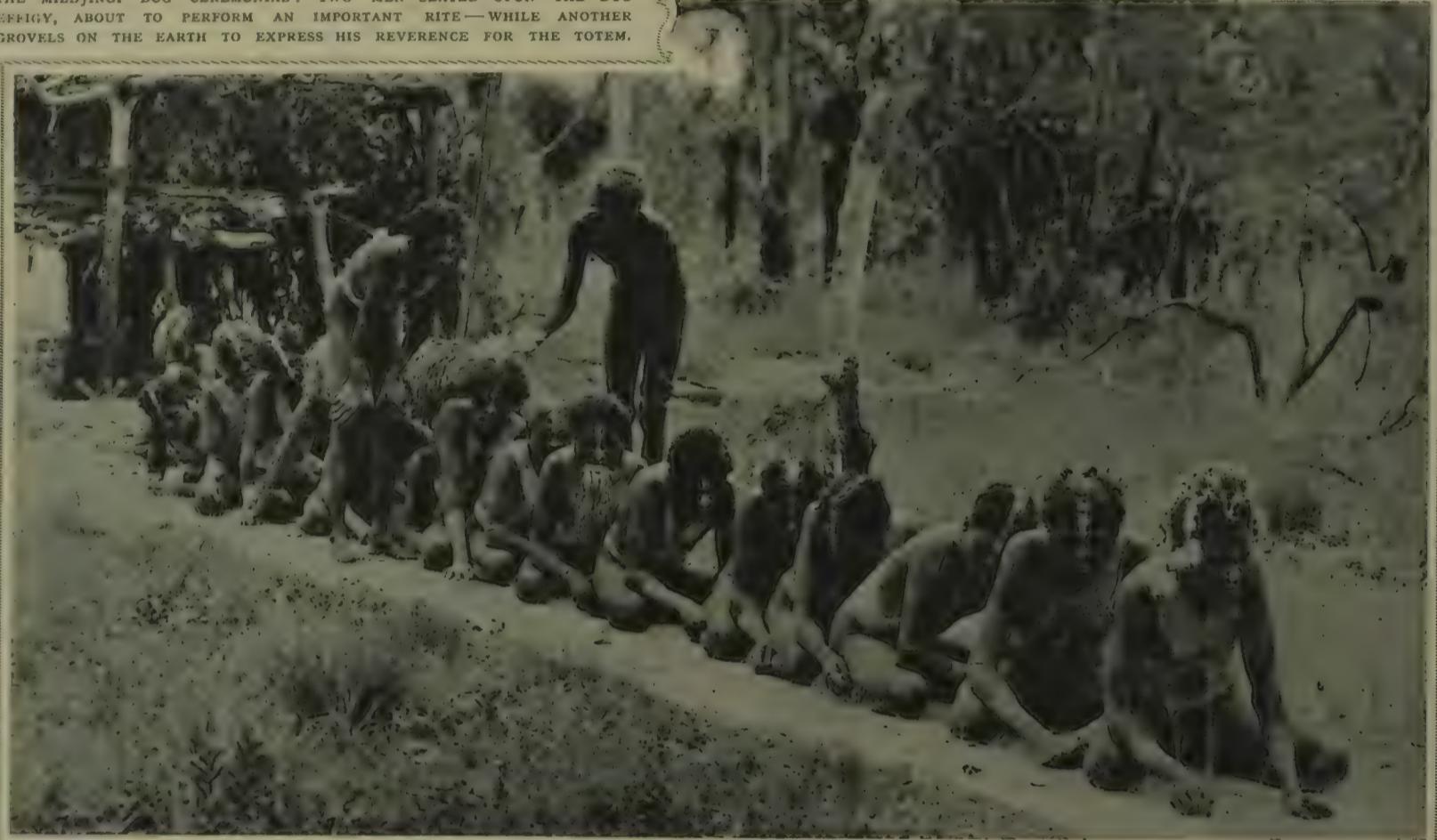
MILDJINGI MIMIC THEIR DOG ANCESTOR FLOUNDERING IN THE MUD.



THE MILDJINGI DOG CEREMONIAL: TWO MEN SEATED UPON THE DOG EFFIGY, ABOUT TO PERFORM AN IMPORTANT RITE—WHILE ANOTHER GROVELS ON THE EARTH TO EXPRESS HIS REVERENCE FOR THE TOTEM.



BRINGING OUT THE DOG TOTEM FROM THE SHADE-HOUSE: A LINE OF OLD MEN EMERGING, MASQUERADE AS DOGS AND MIMIC THE ACTIONS OF THEIR TOTEMIC ANCESTOR.



RE-ENACTING THE EFFORTS OF THE ANCESTRAL TOTEMIC DOGS TO FLOUNDER THROUGH THE MUD AT THE MOUTH OF THE GLYDE RIVER IN ORDER TO REACH A STRANDED WHALE: A LINE OF INITIATES ON THE CEREMONIAL PATH.



THE ADVANCE OF THE TOTEM ALONG THE PATH TO THE NGARRA GROUND—THE PATH ITSELF SYMBOLISING THE ROPE WITH WHICH THE ANCESTRAL TOTEM DOGS WERE SECURED TO PREVENT THEIR INJURING PASSING CANOES.



DEPICTING WITH STRIKING REALISM THE STRUGGLES OF THEIR CLAN ANCESTOR OVER THE TREACHEROUS MUD-BANKS: THE FINAL STAGE OF THE PAGEANT THAT OPENS THE CEREMONIES ASSOCIATED WITH THE DOG TOTEM.

The effigy used in the dog *ngarra* ceremony of the Mildjungi clan is constructed by "big" men in a shade-house at the end of the curious serpentine ceremonial ground. The effigy is brought out of the shade-house in which it is made on to the path, and carried in ceremonial progress, preceded by the old men, who pretend to be dogs and mimic the actions of the totemic ancestor. The ensuing pageant

upon the pathway from the shade-house to the ceremonial ground, or *ngarra*, recapitulates the attempt of the ancestral dogs in the legend recounted by Dr. Thomson in his article on the preceding page to flounder through the soft mud in an effort to reach a whale stranded upon a sand-bank. The dog effigy is carried along the pathway, with pauses, when it is rested upon the ground.

THE MILDJINGI DOG EFFIGY;
AND THE SYMBOLICAL REPRESENTATION OF THE BIRTH OF PUPPIES.

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PERHAPS THE MOST REMARKABLE TOTEMIC OBJECT IN THE WHOLE OF ARNHEM LAND—PROVIDING PROOF OF CULTURAL INFILTRATION FROM INDONESIA: THE MILDJINGI TOTEMIC DOG EFFIGY, DECORATED WITH LENGTHS OF SHORT WOOL; THE CIRCULAR OBJECT IN THE MOUTH BEING THE TONGUE.



THE MOST REMARKABLE OF ALL THE SPECTACULAR SCENES ASSOCIATED WITH THE DOG CEREMONIAL OF THE MILDJINGI CLAN—THE RITE OF CUTTING OFF THE POSTERIOR END TO SYMBOLISE THE ACT OF GIVING BIRTH TO PUPPIES BY THE ANCESTRAL FEMALE DOG.

Dr. Donald Thomson is inclined to regard the dog effigy of the Mildjingi as the most remarkable totemic object in the whole of Arnhem Land. It furnishes indisputable proof of the presence of elements of Indonesian culture in North Australia. The effigy is made from Melaleuca, or "paper" bark, bound with fine string, under which are inserted short lengths of wool or fabric, which is associated with the early Malays or Macassar sailors who first brought this

valued material into this area, and is said to represent the hair of the ancestral dog. The most remarkable part of all the spectacular scenes associated with the dog ceremonial is that which centres round the cutting off of the effigy's posterior end. This rite is performed before the dog emerges from the shade-house for the triumphal procession, and is said to symbolise the act of giving birth to puppies by the ancestral female dog.




THE WORLD OF SCIENCE.

ORNAMENT IN NATURE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE theme of "ornament in nature" has given rise to a very considerable amount of guess-work among biologists ever since problems of evolution began to take shape, but no satisfactory interpretation has yet been given, for the field of investigation is enormously wide, and the facts to be correlated are elusive. To begin with, we have to decide on what we mean by "ornament." Some writers seem to have used the word in a very broad general sense, citing as instances the exquisitely beautiful shells of the microscopic *Radiolaria* and *Foraminifera*, for example; others have been captivated by the singularly beautiful plumes of birds, which seem, by their often striking character, to compel the attention of all who have ventured to tackle this

range in form is almost bewildering. Compare, for example, those of the reindeer, fallow deer, moose, red deer, wapiti, Schomberg's deer, Père David's deer, and the black-tailed deer. And some, as in the moose, show a wonderful variation in their form. Surely the particular modes of branching in these antlers are not due to "selection" by the females! What is to be said of the spirally-twisted "tusk" of the narwhal? We may call it ornamental, for it has a certain beauty, but it seems to serve neither as a weapon of offence nor of defence.

When we turn to the reptiles, recent or fossil, we find the same enigmas. The horns and excrescences borne on the heads of some chameleons can hardly be called "ornamental," judged by human standards,

roll themselves up into a ball, after the manner of the hedgehog, and are unassailable. The huge fossil armadillo, *Glyptodon*, had a precisely similar body-covering, but was unable to roll itself up. We may surmise that this was a defensive armature. But what enemies did it have to face?

And now let me turn to some of the extinct reptiles, such as, for example, *Polacanthus* (Fig. 1), wherein the upper part of the body was invested in a coat of mail, reinforced by a double row of great spines along the forepart of the back and along the ridge of the tail, while the hind-quarters were covered by a great bony plate. Were these spines purely "ornamental," or were they a part of the "defensive" armature? Another great fossil reptile, *Stegosaurus* (Fig. 2), had



1. WITH THE UPPER PART OF THE BODY INVESTED IN A COAT OF MAIL, REINFORCED BY A DOUBLE ROW OF GREAT SPINES ALONG THE FORE-PART OF THE BACK, AND ALONG THE RIDGE OF THE TAIL, WITH THE HIND-QUARTERS COVERED BY A GREAT BONY PLATE: THE EXTINCT *POLACANTHUS FOXI*.

An "Ancient Briton." This is a representative of one of the armoured Dinosaurs, found many years ago in the Wealden Beds of Barnes Chine, Brixton, Isle of Wight, showing great spines in the fore-part of the back, and a great bony plate over the hind-quarters, with a return to spines in the tail.

problem, largely, perhaps, because they can more or less satisfactorily be explained. We can trace here early incipient stages of ornament which are intimately associated with an intensification of the sexual emotions. They are supposed to have come into being as the result of "sexual selection." The peacock, argus-pheasant and birds of paradise are made to furnish the evidence for this contention. But no account here seems ever to be taken of the fact that their splendours first appear in, and are developed by, the male, leaving the ancestral, drab coloration to the female, which, in many instances, in due course acquires—or rather attains to—the splendours hitherto appertaining to the male alone.

But are they the outcome of "sexual selection"? For this implies, first an appreciation of the incipient stages in the development of colour and ornament—though this association is by no means always present—and that these discerning females have a standard of beauty, rejecting all but the "smartest" males! As a matter of fact, the differences in "splendour," incipient or attained, between the males of any given generation are negligible. We must attribute the increments of this "splendour" to the varying intensity of the vitality of the males. The most ardent suitors in courtship would be those with an inherent disposition towards an intensification of pigment-secretion, accompanied by a similar inherent tendency towards the development of exaggerated growths in certain of the feathers of the head, wings, or tail—the areas most commonly affected. But such hypertrophied structures, it must be remembered, can never develop where they endanger the safety of the individuals in their search for food, or escape from enemies. The splendours, then, of the argus-pheasant, peacock or birds of paradise have developed not by the selection of the females, but because there was no check on their particular idiosyncrasies of growth.

There is yet another form of "ornament" still more difficult to interpret. And this is associated with defensive and offensive armour. To keep to-day to the higher vertebrates. The antlers of deer are certainly to be regarded as weapons of offence. Yet a moment's survey of a collection of such antlers will show, surely, that they are highly ornamental. Their



2. THE JURASSIC *STEGOSAURUS*, ANOTHER ARMoured DINOSAUR, NEARLY RELATED TO *POLACANTHUS*, ILLUSTRATING ITS "EXCRESENCES" OR "IDIOSYNCRASIES" OF GROWTH.

It is open to question whether the great, triangular spines of the extinct *Stegosaurus*, and the spines in the tail, may really be regarded as a "defensive" armature, for most of the body is left exposed. They seem, Mr. Pycraft states, rather to belong to the category of "exuberances of growth."

a similar "armature" of great spines, running in a double row down the back, but gradually passing backwards into long spikes borne by the tail. Along the upper surface of the back, below the great spines, was a double row of tubercles. Were these "incipient spines" or vestiges of their counterparts above them?

In the *Scelidosaurus*, about 12 ft. long, the back was covered with bony bosses, and a pair of long spines projected from the shoulders. But the tail, apparently, had no armature plating. In the first restoration of the skeleton it was posed as a biped, but later study showed that it walked on all fours. Here, again, we have to regard these strange outgrowths as "excrescences" or "idiosyncrasies" of growth. For we cannot consider them as "ornaments" nursed into being by the selective choice of the females, for I believe both sexes were similarly "ornamented." We cannot regard them as a "defensive armour," for, as will be seen in the adjoining illustration of the *Stegosaurus*, all the vital parts of the body were unprotected. Furthermore, we know nothing as to whether they had any enemies.

Sir Arthur Smith Woodward, who, indeed, speaks as one having authority, some years ago ventured to explain this mystery—at least, as far as these extinct reptiles are concerned. And what is true of these it follows is true of living, as well as of extinct animals. Briefly, he suggests that all the different "extravagances of growth" we discover are the manifestations of superabundant vitality, which can find no outlet in bringing new structures into being, and so expends itself in "waste products": that is to say, increasing what has all along been the channel for the utilisation of superabundant energy—the development of "ornament," which, as has been shown here, may take the form of intensified pigmentation, or the excessive development of bony or horny tissues. This condition, it is important to notice, he regards as a sort of "fireworks," a final "flare-up" preceding extinction. This conclusion seems to be justified by the records of rocks, as well as by living species, where ornament, in whatever form it takes, is always worn at a price. The wearers can continue to hold their own only so long as they can live sheltered lives. They can no longer adapt themselves to changes in their environment. The peacock and the argus-pheasant well illustrate this.



3. THE AUSTRALIAN MOLOCH-LIZARD (*MOLUCH HORRIDUS*), OR "THORNY-DEVIL," WITH A SPINY ARMATURE, AS FORMIDABLE IN APPEARANCE AS ANY OF THE FOSSIL REPTILES: A DESERT-DWELLER WHICH SPENDS MOST OF ITS TIME BURIED IN THE BURNING SAND—MANY OF THE LIZARD TRIBE LIVING IN DESERTS HAVING DEVELOPED A SPINY SKIN. (Photograph by D. Seth-Smith.)

and they do not appear to be used as weapons, either for offence or defence.

There are some mammals, like the Armadillos, which have the whole body encased in an armature of symmetrically disposed and sculptured bony plates. These, very certainly, form a defensive armour, for in the face of danger these animals can

SPORTING—AND OTHER TAPESTRIES AT THE GOBELINS EXHIBITION.



"ATHALIE CHASED FROM THE TEMPLE"; AN EIGHTEENTH-CENTURY GOBELINS
AFTER A. COYPEL, WHO BECAME COURT PAINTER IN 1716.



DETAIL FROM "DUCK-SHOOTING," FROM A SERIES OF COUNTRY SCENES AFTER LEPRINCE,
LOUTHERBOURG AND CASANOVA; AN EIGHTEENTH-CENTURY BEAUVIS TAPESTRY.



"AUTUMN; OR THE TRIUMPH OF BACCHUS"; A LATE SEVENTEENTH-CENTURY GOBELINS
AFTER PIERRE MIGNARD, APPOINTED DIRECTOR OF THE GOBELINS IN 1690.



FROM THE SET OF TAPESTRIES, "THE HUNTS OF LOUIS XV." AFTER OUDRY: (LEFT) "THE QUARRY," A DETAIL OF "LA GRANDE CURÉE"; AND (RIGHT) "GOING TO THE MEET"—
GOBELINS OF THE EIGHTEENTH CENTURY.

the Gobelins works and transformed them into a general manufactory of upholstery, with designs supervised by Le Brun, the Court painter. This establishment was closed in 1694, but reopened in 1697, chiefly for the manufacture of royal tapestries. The industry was suspended during the Revolution, but was revived by the Bourbons, and in 1826 the manufacture of carpets was added. It is still controlled by the State. The royal factory at Beauvais was established about the same time as the Gobelins and, like the latter, is still in existence. One tapestry from Beauvais is reproduced here—the eighteenth-century "Duck-Shooting" from the "Série des Amusements et délassements champêtres" after J. B. Leprince, Loutherbourg and Casanova. Loutherbourg finally settled in England, where he became an A.R.A., and was buried in Chiswick. Casanova, whose fame as a man both in his lifetime and in history is overshadowed by that of his brother, Casanova de Seingault, was at one time a pupil of Guardi, and was a painter, mainly of battle-pieces, of not outstanding merit. The tapestry of "Athalie Chased from the Temple" is after

the picture by Antoine Coypel (1661-1722). Coypel became Court painter in 1716. Other Biblical subjects chosen by Coypel include "Susannah Accused by the Elders," "Esther before Ahasuerus," and "Rebecca and Eliezer"; while in the Dublin Gallery is a picture of "Christ Healing One Possessed by a Devil." Also Gobelins of the eighteenth century are "La Meute allant au rendez-vous" and the detail, from "La Grande Curée"; both from the set, "Les Chasses de Louis XV." after designs by Jean Baptiste Oudry (1686-1755). Oudry began his career as a historical painter, and was received as such into the Académie des Beaux Arts in 1717. Later in his life, however, he was able to devote himself entirely to hunting scenes, and animal paintings generally. In 1734 he was appointed to the superintendence of Beauvais, where his success obtained him a similar post at the Gobelins. Here he worked single-handed for a considerable time, until he called in the aid of Boucher and Natoire. The seventeenth-century tapestry on this page, "Autumn; or the Triumph of Bacchus," is after the design by Pierre Mignard (1612-1695), the rival of Le Brun.



A PAGE FOR COLLECTORS.

ANNE TO ADAM.

By FRANK DAVIS.

SOMEONE writes to ask why it was that styles in furniture changed as they did—and I should be able to give a reasonably intelligent reply if my correspondent could only tell me why fashions in clothes changed, and continue to change. It seems that people simply will not rest content with a good thing, whether it's a hat or a mirror; they cannot even agree upon a definition of what is good, for the hats of one decade appear almost wholly comic to the next, but after about fifty years they seem charming, and, with slight modifications, become the mode once more. With furniture one is on rather firmer ground, if only because style alters more slowly, changes are fairly well catalogued and pigeon-holed, and, at a distance of a century or two, one can see the movement of taste of a complete generation in proper perspective. Even so, it is next to impossible to explain why design changed in every case, however well documented the history of the period—all one can do, it seems to me, is to draw attention to the evolution, and occasionally note a particular personality who may be said to have had a great deal to do with it. A trifle vague this; perhaps the illustrations will make it more clear. Consider Fig. 1 for a moment: a little folding Queen Anne table to be seen in that wonderful National Trust property presented by Mr. Frank Green, Treasurer's House, York; a piece of most delicate proportions, of lightish walnut, quite literally one of the most beautiful things of its kind in this country. The date can hardly be later than 1710, and there is something left of the far more elaborate style which was the mode in the previous reign; then, in William and Mary's time, the stretcher would have surely been shaped (*i.e.*, made in a less simple pattern), possibly curving to the centre, with the point of junction crowned by a little finial; and the feet might have been carved, and also the legs; and/or the whole surface covered with arabesque marquetry. In short, this charming table at York exhibits to perfection the reaction against the comparative extravagance of the last decade of the seventeenth century, which set in in earnest as soon as Queen Anne came to the throne in 1702. But no one person was responsible for this decided change, as far as we can tell; against that statement must be recorded the fact that we know little or nothing about the cabinet-making personalities of the period. Can we really suppose that all the good designers and manufacturers of London woke up one morning, and with one accord decided to start a new Queen Anne style? That is as likely a supposition as to imagine that the inhabitants of Florence jumped out of bed on a Monday in, say, 1450, and cried, "Let's start the Renaissance!" It is surely more reasonable to imagine that a leading

cabinet-maker, in the perpetual search for some new thing to attract the public fancy, experimented with a few designs simpler than had been customary in his younger days, and found that the experiment paid. Then his competitors would follow suit, the new style would quickly become crystallised, and a well-defined period in English furniture would be solidly established. Perhaps even at this late date a tradesman's card, or a description in a diary, or a detailed design-book, may be discovered which will throw a



1. A FOLDING QUEEN ANNE TABLE OF NOT LATER THAN 1710—ITS CHARMING SOBRIETY ILLUSTRATING THE REACTION AGAINST THE EXTRAVAGANCE OF THE LAST DECADE OF THE SEVENTEENTH CENTURY; TO BE SEEN AT THE NATIONAL TRUST PROPERTY, TREASURER'S HOUSE, YORK.



2. A ROCOCO MIRROR WALL-BRACKET, CARVING PARALLELED IN CHIPPENDALE'S "GENTLEMAN AND CABINET MAKER'S DIRECTOR"—SHOWING HOW CHIPPENDALE TOOK A FRENCH IDEA, PERFECTED IT, AND POPULARISED IT.

designers; we do not speak of them as of the reign of such-and-such a monarch, but as in the style to which a certain practitioner of the craft has given his name. The mirror, for example, of Fig. 2—asymmetrical, yet well-balanced (it's a very subtle thing, this essentially logical balance of apparently haphazard design). It belongs to the middle of the eighteenth century; a close parallel to its intricate carving can be found in Chippendale's "Director" of 1754, and we very reasonably call it a Chippendale piece.

Yet, even here, in an object so closely identified with the most famous of English cabinet-makers, we have to make certain mental reservations. It is indubitably in his manner, and very possibly from his workshop in St. Martin's Lane. But, on the strength of his published designs, can we say that he was the inventor of this particular style? I think not. For one reason, there are too many French brackets of this type in existence; this charming rococo piece of agreeable nonsense had its origin across the Channel. In essentials it is not a new conception. What Chippendale did was to take up the idea, and perfect and popularise it in this country. Not even in the case of Fig. 3, the little tripod silver table with hexagonal fretted gallery top—a type which seems to be wholly English—can one give the credit

entirely to Chippendale. It is his style, without a doubt, but the style was "in the air" for a couple of decades at least; we can reasonably attach his name to it, and perhaps let him take the honour of devising the exquisite fretted gallery, but we cannot say more than that.

Of the four really admirable and typical pieces illustrated, only one, Fig. 4—or so it seems to me—can be called a wholly original design springing from the fertile brain of a single individual. Robert Adam really did invent a style—no one else thought of it, and no one else could have thought of it, because he alone had the necessary imagination and learning to devise something wholly fresh, and, it must be added, the character to impose it upon his generation. He takes here the coiled serpent from ancient Greece—the snake of Aesculapius—and the pretty draped ribands of the France of Louis XVI., and combines them into something extraordinarily graceful and entirely his own.

If my correspondent likes everything neatly docketed, dated, and labelled, he will be disappointed with this reply. But even such humdrum things as pieces of furniture refuse to fit into a set pattern; the ingenuity of generations of cabinet-makers evolves type after type, and adapts and modifies, and one fashion so overlaps another that it is next to impossible to say when a particular style arose, and why.

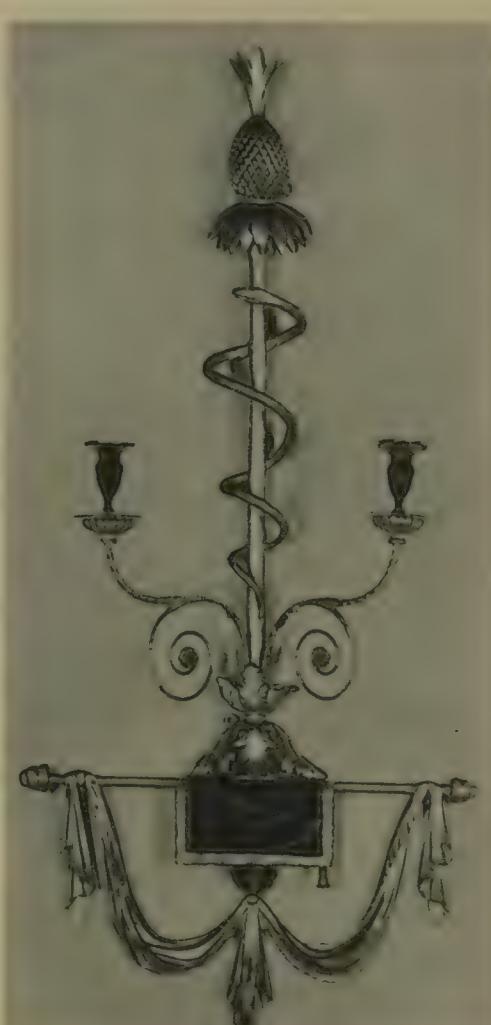


3. A TYPE OF FURNITURE WHICH WOULD APPEAR TO BE COMPLETELY ENGLISH IN DESIGN: A LITTLE TRIPOD SILVER TABLE WITH HEXAGONAL FRETTE GALLERY TOP; IN THE STYLE OF CHIPPENDALE—WHICH WAS ALSO THAT OF HIS CONTEMPORARIES—AND WITH THE GALLERY PROBABLY DEVISED BY HIM.

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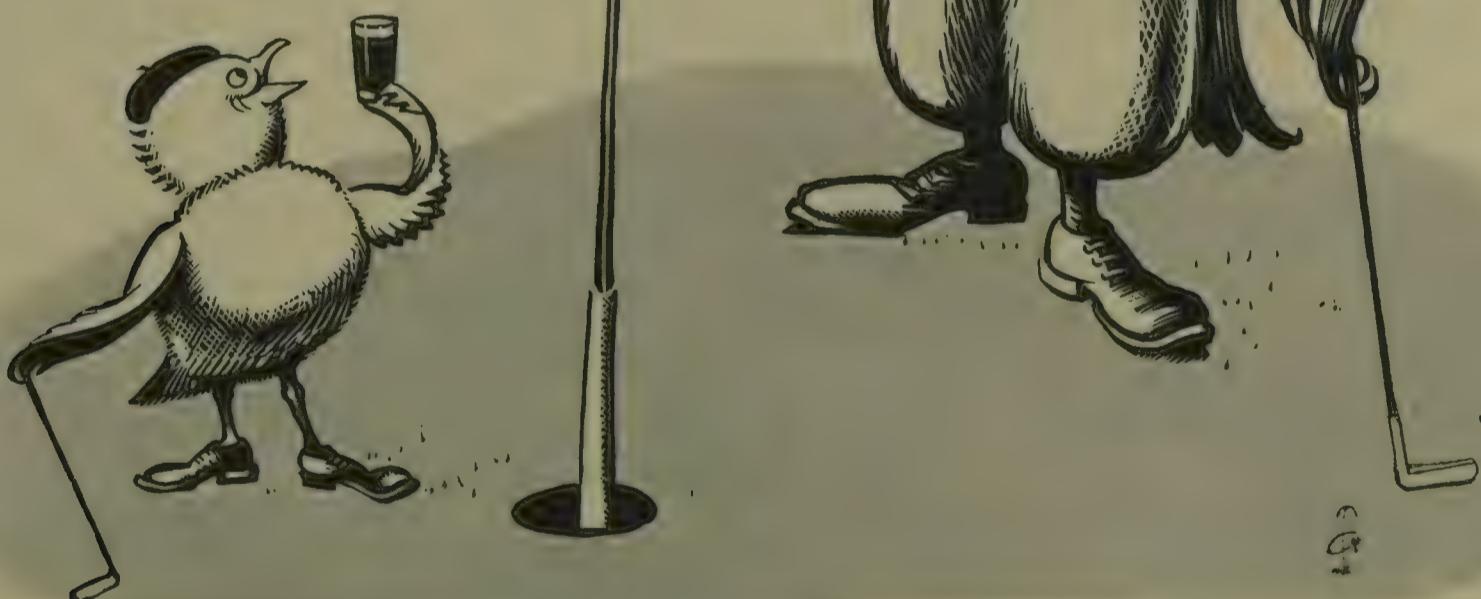
little more light upon so obscure a subject.

With some of the later pieces we are on more solid ground; we can at least say with certainty that they owe their main characteristics to individual



4. AN ELEGANT ADAM WALL-BRACKET OF C. 1770, SHOWING ADAM'S ADMIRABLE ADAPTATION OF THE SNAKE OF AESCUAPIUS, TOGETHER WITH THE DRAPE RIBANDS OF THE FRANCE OF LOUIS XVI.

*As the birdie
said to the eagle—*



GUINNESS IS GOOD FOR GOLF

THE CHARM OF MUSIC.

OPEN-AIR OPERA.

By W. J. TURNER.

ENGLAND is not an ideal country for open-air opera. The vagaries of its summer notoriously exceed those of other European countries. Nevertheless, against this can be put the fact that when it is possible to sit out of doors in England it is much pleasanter than anywhere else, for the heat is never too great,

The Gluck opera performed in the open air was brilliantly produced by Mr. Geoffrey Dunn. Not long ago I was lamenting the lack of English producers of opera to compare with Mr. Carl Ebert at Glyndebourne, but in Mr. Geoffrey Dunn it is clear that we have a producer of great natural talent who deserves every encouragement, and should be given as much scope as possible. He did not make the mistake of trying to imitate in the open air the conditions of a closed auditorium, but had thoroughly realised that the open air offers possibilities and possesses limitations of its own. Thus, during the initial scene of the Gluck opera, when Osmín and the Dervish are discussing their situation, we can see Monsieur Vertigo, the French painter, in the distance with his easel, sitting under a tree. This character (who is an extremely good comic creation, and was probably the invention of one of the French stage writers who were plundered for this libretto) is largely irrelevant to the plot, but his existence stimulated Gluck to one of his finest musical inventions, namely, the scene in the third act where Monsieur Vertigo sings

Gluck's "Pilgrims of Mecca" was produced in Vienna in 1764, and is thus a couple of years later than his first version of "Orfeo." It is a most charming work, and the scene I have already referred to, that in Act III., with the aria about the flowing brook, looks forward to the wonderful enchantment scene

CHRISTOPH WILLIBALD VON GLUCK (1714-1787).

Gluck, an extremely important figure in the history of musical reformers, began his career by accepting the conventions of Italian opera. Later he visited Paris, where he was much impressed by the operas of Rameau, and "Orpheus and Eurydice" (1762) was the first result of his change of heart. His comic opera, "The Pilgrims of Mecca," was recently performed, with Scarlatti's "Triumph of Virtue," at Pollards.

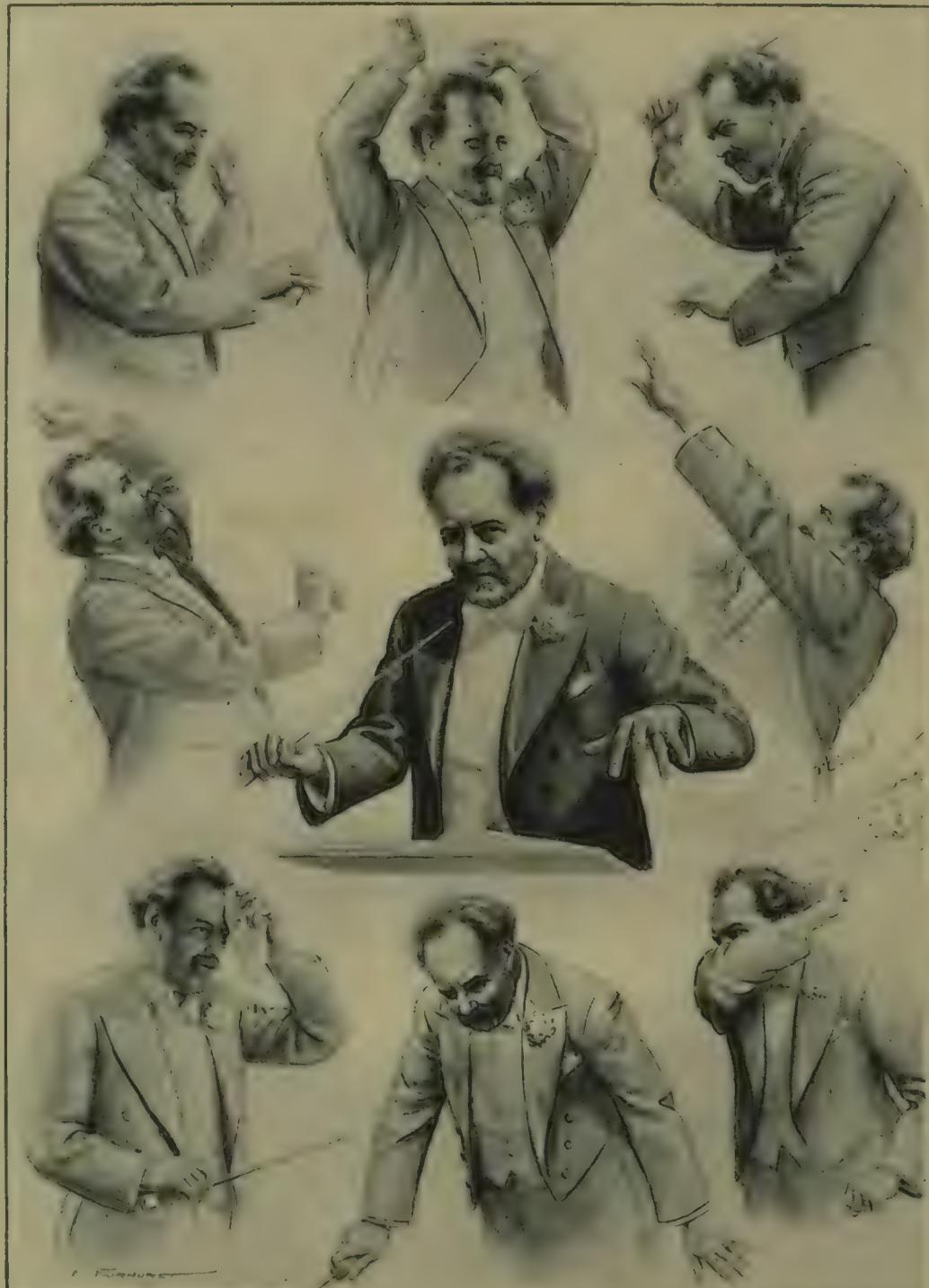
while the air in the country is always fresh. In Italy, on the contrary, where one can generally rely upon having every summer sufficiently long spells of fine summer days, such days are liable to be insufferably hot until sunset, so that the population prefers to spend most of the daytime indoors behind massive stone walls in order to keep tolerably cool.

In spite of this fact, there has been in Italy an enormous growth of outdoor operatic performances. This year it is reckoned that during a period of three months about a million Italians will be spectators at outdoor operatic performances. Most of the principal Italian cities now have such performances; many of them are staged in the ruins of classical amphitheatres, the best known being the famous one outside Verona which can seat about ten thousand auditors. Other similar settings are the Baths of Caracalla, at Rome, which boast of a stage that can take five hundred performers and an auditorium capable of seating twenty-five thousand persons. In Sicily and at Milan and elsewhere, there are similar ancient buildings suitable for this purpose.

This is a new development even in Italy, but it has grown much more rapidly than is the case in England, although we are not devoid of examples of outdoor dramatic performances, such as the Greek plays at Bradfield College, and occasional performances in the gardens of New College, Oxford, and elsewhere.

But the only example in England of regular open-air operatic performances known to me is the venture started by Mr. and Mrs. Howard in the gardens of Pollards, Loughton, Essex. This year was the third season and lasted three days from July 20 to the 22nd, during which Scarlatti's opera "The Triumph of Virtue" ("Il Trionfo dell'Onore") and Gluck's comic opera, "The Pilgrims of Mecca" ("La Rencontre Imprevue") were each performed twice. The producer in each case was Mr. Geoffrey Dunn, and the conductor of the orchestra of about twenty-three instrumentalists was Miss Iris Lemare, a daughter of the late Edwin H. Lemare, who was famous for his organ recitals in Europe, America, and Australia.

At the invitation of Mr. and Mrs. Howard I attended the performances of these operas on the Saturday, when I heard the Gluck opera performed in the afternoon out of doors. The evening was not fine, and so the performance of the Scarlatti opera was given very successfully in a big marquee erected for the purpose in case of inclement weather. The provision of a marquee completely solves the problem of outdoor performances in our climate, and it was extremely interesting to have the experience of hearing on the same day a performance out of doors and in a marquee.



THE DOYEN OF ENGLISH CONDUCTORS, WHO CELEBRATED HIS JUBILEE LAST SEPTEMBER: AN ARTIST'S IMPRESSION OF SIR HENRY WOOD CONDUCTING THE "PROMS," WHICH WERE TO OPEN THEIR 45TH SEASON THIS EVENING (AUGUST 12).

The "Proms" started, conducted then as now by Sir Henry Wood, in 1895, in the Queen's Hall, which had only recently been opened. In 1926 the Promenade Concerts came under the management of Broadcasting House. The leader of the B.B.C. Symphony Orchestra is again Paul Beard. Sir Henry, whose jubilee as a conductor was celebrated last year by the unveiling of a bust by Mr. Donald Gilbert in the Queen's Hall, was born in 1870—and at the age of thirteen was deputy organist at St. Sepulchre's, Holborn. He was knighted in 1911.

Drawn from Life by Enoch Fairhurst.

the two arias, "Dies ist ein Giessbach" and "Einen Bach der fliesset." The part of Monsieur Vertigo was superbly acted and sung by Mr. Geoffrey Dunn himself, and here I must also congratulate Mr. Dunn on the excellence of his translations of both the Gluck and the Scarlatti operas. These translations are extremely witty, and contributed not a little to the great success of both these operas with the audience.

ALESSANDRO SCARLATTI (1659-1725).

Scarlatti was the founder of the Neapolitan School of Opera. His great work lay in the realm of opera and chamber cantata, of which latter form he wrote 500 examples. His opera, "The Triumph of Virtue," was recently produced in the gardens of Pollards, and forms part of the subject of Mr. Turner's article. Scarlatti's son, Domenico, was the great touring keyboard virtuoso of his age.

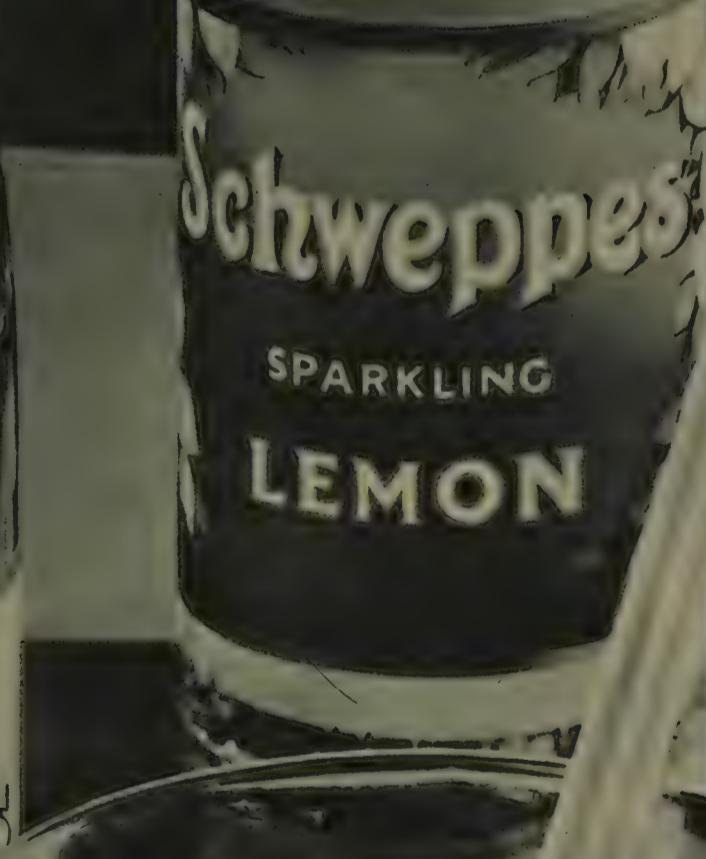
in "Armide" which remains, after one hundred and fifty years, one of the most imaginative and beautiful scenes in the whole of operatic literature. Otherwise, this opera forecasts Mozart's "Seraglio."

The Scarlatti opera, "Il Trionfo dell'Onore," is supposed to be his one attempt at comic opera. It was composed in 1718 and performed at the Teatro dei Fiorentini. It is an astonishingly lively composition, remarkable for the invention and virtuosity which the composer shows within the rather strict limits of the formal operatic design of the period. In this respect Alessandro Scarlatti surpasses Handel. Professor Dent says that he was "one of the most important figures not only in the history of opera, but in the entire history of music, and developed a musical idiom which served as the language of musical expression down to the days of Beethoven."

Both operas were well sung, and several members of the two casts gave performances of striking merit. Mr. Jan Van der Gucht was excellent in both. Miss Nancy Evans, who took the part of Leonora in the Scarlatti opera, has an unusually fine contralto voice of beautiful quality and without tremolo; her singing was quite exceptionally good and I shall be very interested to hear her again. Miss Dorothy D'Orsay was equally successful as Balkis in the Gluck opera, and as the amusing Cornelia in "The Triumph of Virtue," when her excellent acting was one of the features of the performance.

The orchestra, as usual, was the weakest part of the production. It was quite competently conducted, but was weak in numbers and to some extent in quality. It is to be hoped that Mr. and Mrs. Howard will continue this admirable venture. They have made an excellent beginning by producing unknown operas by Handel, Gluck and Scarlatti, and they have only to continue along this direction of reviving neglected works of great merit, and giving Mr. Geoffrey Dunn all the assistance he needs, to develop this open-air opera scheme into a permanent activity of the greatest musical importance. The essential need is to avoid the performance of well-known works which one can hear elsewhere, and to make it into a regular annual festival. Both performances on the occasion of my visit were sold to capacity at what are most reasonable prices of from 3s. 6d. to 10s., and Pollards, Loughton, in Essex, on the border of Epping Forest, is near enough to London to make it easily accessible.

It is worth mentioning, in conclusion, that one heard the music perfectly in the open air without loud-speakers, which are the bane of open-air performances. This may be partly due to the favourable site in the garden, which is bordered by a long wall which perhaps helps acoustically. Given this audibility, open-air opera has possibilities and a charm that are all its own.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THAT was a splendid performance put up by Captain George Eyston and the 4½-litre Bentley at Brooklands on July 18. To touch 115 m.p.h.



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momentarily is one thing, but to keep it up for a whole hour is a very different matter, requiring an exceptional degree of stamina. The actual speed averaged by the Bentley for one hour was 114·63 m.p.h., and afterwards Eyston went out again and averaged 115·05 m.p.h. for ten miles. The fastest lap during

the hour run was covered at 115·02 m.p.h. The car was the same beautifully streamlined four-seater saloon which recorded some high speeds on the German Reichsautobahnen earlier this year. It was built to the special order of a client who lives in Paris, and the modifications carried out to obtain its present speed include a slightly raised compression ratio, a higher back-axle ratio, and a special air-intake. The body, while being fully streamlined, is perfectly

comfortable and practical. The car has proved so satisfactory in the hands of its owner that the Bentley Company are probably going to standardise it as a new model later in the year. Not the least remarkable feature of its high-speed run at Brooklands was that the petrol consumption worked out at 11 miles



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to the gallon, which is extraordinarily good going at an average speed of nearly 115 m.p.h.

It was the Bentley that started the present vogue of the silent sports car. This good work is being carried on by the Dunlop people, and in future motorists will "float upon the wings of silence." The new Dunlop "Standard" tyre has been specially designed to cut out that hissing and whining noise from the tyres which is sometimes the loudest sound that can be heard in a silent, high-speed saloon. Prolonged and intensive research work showed that it is caused by the rubber studs of the tread being arranged in a symmetrical pattern, and consequently setting up a drumming sound on the road, which rises to a high-pitched whine as the speed of the car goes up. This has been got over by making the studs irregular in length and by designing the pattern of the tread so that one rib of studs never corresponds with the next.

In tracing the origin of "whine," the Dunlop research workers naturally found out all about those other familiar tyre noises, "squeal" and "rumble." The first, as you know, happens when you try to corner your family saloon as though you were a Caracciola or a Nuvolari. You will have noticed, too, that it is much worse when your tyres are a bit below the par pressure-figure recommended in the instruction-book. Dunlops found that it can be reduced considerably if the tread pattern is rigid enough to withstand excessive side movement, and the new "Standard" tyre has been designed accordingly. As for "rumble," the only time you hear this is when you motor over cobblestones, stone setts, or Continental *pavé*. The type of tread pattern makes practically no difference to it, but here, again, under-inflation will accentuate the noise.

Quieter motoring, too, is the aim of an agreement that has just been reached between the Minister of Transport and the Society of Motor Manufacturers, whereby motor manufacturers and the makers of warning instruments undertake not to sell motor-horns with a loudness exceeding 100 phons—except in the case of the wind-driven type, which is allowed a maximum of 105 phons. In return for this voluntary agreement, I understand that the Minister has decided not to proceed for the time being with the framing of regulations, or laws, which would impose a compulsory limit on the loudness of horns.



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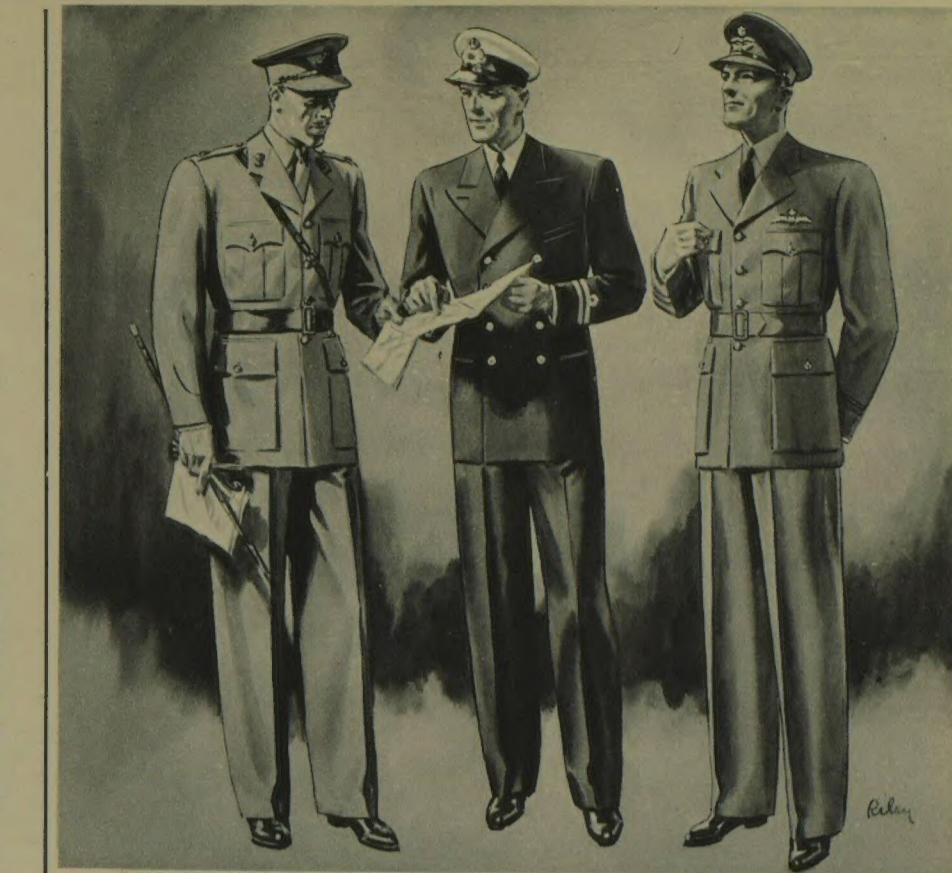
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As summer passes, the longing for a floral perfume is irresistible. Floris, 89, Jermyn Street, makes a feature of these perfumes. There is "Sweet Briar," with its companion toilet water, powder, and other luxuries of the toilet. Another delightful scent is "Honeysuckle," reminiscent of a Devonshire lane or garden when this flower is in full bloom. These perfumes cost from 6s. 6d. a bottle.

The clever use of different shades of grey is an important feature of the Jaeger coats illustrated. To accompany these coats are dresses of grey wool alpaca; this material looks like linen with lighter hairs strewn over it. The tweed model on the left buttons down the front and is collarless. For the one on the right a very dark grey wool fabric is used for the back and sleeves, while the front and sleeves are of a steel grey.



Nowhere is a more comprehensive collection of shoes for country wear to be seen than at Lilley and Skinner's, 358, Oxford Street. The Dutch influence is noticeable in the model at the top of the group. It has a crêpe rubber sole and leather heel. Below is a four-button "boot" with specially protected heel-back and toe; it is particularly suitable for driving. The brown suède and calf shoe (centre) has a corded mudguard and spool heel.

It is the advance guard of the autumn fashions that may be seen at Jaeger's, Regent Street. A new note is struck in the smooth-fitting coats with the belt tied at the back and all the fullness gathered there. There are also double camel hair coats with high revers and dark-brown velvet buttons. Other coats in tweed or plaid suggest a modernised man's overcoat with a half-belt.



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